

SCHOOL ARTS

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AMERICAN INDIAN
MAY 1951



Native Designs of British Columbia—A copy of this complete collection of authentic designs will be of great help in design study and for accurate information in mural painting, pageants, puppet making and other projects of the Pacific Northwest region.

It is a portfolio of authentic designs, tracing their origin to the primitive people of the Pacific Northwest, who lived a life of color and drama, enriched by ceremonial dances, long before the white man came to his shores.

The British Columbia Indian Arts and Welfare Society offers you this colorful collection of native designs, the result of much painstaking research by the Provincial Museum. The designs are on large (9½ by 13 inches) sheets; those in color being printed by silk screen to faithfully reproduce the rich and interesting combinations of color so important to the early originators of this symbolic and functional art.

Each page is perforated along the binding edge making it easy for you to remove the pages for display or to pass around in your classes. A pocket on the inside back cover contains five large sheets. On each of these are several symbolic designs done in black and white. There are sheets showing animals, fish, insects and birds, a Chilkat blanket, jewelry, and baskets—all large enough for interesting study of the elements combined to make the completed design.

To teachers, the sponsor offers this portfolio for only \$1.00—libraries, \$2.00—the general public, \$2.50. Probably most of you who read this will be interested because you are teachers, so for your copy of **NATIVE DESIGNS OF BRITISH COLUMBIA**, simply write on your school stationery or tell us you are a teacher and send \$1.00 to Family Circle Editor, SCHOOL ARTS Magazine, 115 Printers Building, Worcester 8, Mass.

Southwest Indian Designs for Your Classes

The moment I saw these designs from the Denver Art Museum, I felt that whoever assembled them must have been a teacher or knew what teachers need. You'll like these designs printed on large sheets—easy to show to a class. Your classes will like the simplicity of the designs—in fact, they may suggest ideas taken from your surroundings that can be worked into designs. Maybe you will discover suggestions for using them in craftwork, in murals and as examples of design principles. Share in this wonderful "dividend" that the Denver Art Museum has ready for you.

Here are two \$1.00 collections.

Group 1—Navajo and Mound Builder Silver and Copper Work—an excellent selection of 18 plates—size of plate varies from 6 by 6 inches to 8 by 10 inches—some include additional color. When ordering be sure to specify Plates 107 to 124.

Group 2—Animal, Bird, and Floral Designs, a selection of 18 plates from the Acoma, Hopi, San Ildefonso and Zuni Indian designs. When ordering, specify plates Nos. 9-16, 25-28, 31-34, and 39-41.

When you send your order, please specify whether you want Group 1, Group 2, or both and mail with \$1.00 (\$2.00 if you want both) to Family Circle Editor, SCHOOL ARTS Magazine, 115 Printers Building, Worcester 8, Mass.



This column brings to you a cross section of current publications of interest to art and craft teachers.

Cabochon Jewelry Making by Arthur and Lucile Sanger. Chas. A. Bennett Co., Peoria, Illinois. 128 pages. Size, 5½ by 8½ inches. Price, \$3.50.

The hobbyist who finds pleasure in making beautiful and worth-while articles, and who has a minimum of knowledge of the use of small hand tools, will find this book of great value in his work.

The entire story of making jewelry without facets (cabochon jewelry) is told in detail—highlighted with precision drawings and sharp, understandable photos. Many attractive new designs and methods of mounting cabochon jewelry are shown in this comprehensive guide for all amateurs.

General instructions are given beginning with the making of the design and following through to polishing and setting the finished stone. Also included is a full discussion of tools, decorations, and types of mountings. And you are shown how to make more than 100 articles of jewelry—necklaces, bracelets, pendants, rings, brooches, earrings, pins.

Order your copy from Creative Hands Bookshop, 115 Printers Building, Worcester 8, Mass.

Leather Animals by Joan Aldridge. Published by The Studio Publications, Inc. 63 pages. Size, 5½ by 7 inches. Price, \$1.00.

One of the "Make It Yourself" series, this little book gives general information and instructions for making toy animals from leather—their natural "skin." Diagrams and photographs illustrate the text which describes such construction details as cutting, sewing, and stuffing. Sample forms are shown as inspirational material. Kitten, dog, deer, horse, and other spirited little creatures walk out of these pages.

(Continued on page 8-a)

THE SEARCHLIGHT

SPOTTING ART EDUCATION NEWS
FROM EVERYWHERE

The 21st Annual Art Exhibition of the work of high school students in the state of Iowa will be on display at the State University of Iowa, April 18-29. An art education conference will be held in conjunction with the exhibition on April 20 and 21. Both of these events are sponsored by the School of Fine Arts and the extension division of the University. An interesting and instructive program has been planned.

* * *

One of the Nation's Outstanding Young Artists in the field of water color, Hardie Gramatky, has accepted a teaching post with the third annual Klamath Falls Summer Workshop to be held at mile-high Oregon Technical Institute, Klamath Falls, Oregon, July 9 to August 3.

The school is again sponsored by the Klamath Art Association and fully accredited through the general extension division, Oregon State System of Higher Education, both upper and lower divisions. It offers, in addition to the splendid school of water color, crafts including clay, silk screen work, weaving, design and other media. For further details, write Klamath Falls Workshop.

* * *

False Faces, an exceptional display of masks, collected from all ages and from all parts of the world, will open on Wednesday, April 18 and continue through Saturday, June 9, at The Cooper Union Museum for the Arts of Decoration, Cooper Square at 7th Street, New York City. No admission fee is charged.

* * *

The Mexico Art Study Tour, July 9 to August 26, offers an alluring combination of four weeks of summer arts and crafts study and gracious living at the well-known Mexican Art Workshop in picturesque Taxco, followed by a comprehensive three-week cultural tour of Mexico's most important and interesting cities and resorts.

Outstanding painters will be visiting lecturers at the Art Workshop, now in its fifth year. In addition to courses in painting and the Spanish language, there is a Silversmith and Textile Design Studio which affords student-artisans the unique experience of actually working as apprentices in the silver and textile shops for which Taxco is famous. College credits are obtainable through the Workshop's affiliation with Syracuse University, which conducts the Spanish, Art, and Silversmith courses. For complete details, write to Irma S. Jonas, 238 East 23rd Street, New York 10, New York.

CORRECTION

In SCHOOL ARTS for February two unique project articles, THE ZOO AND THE CIRCUS and OUR PROJECT TAKES ON MEANING, named Norma Appel as the author. Both of these articles were co-authored by Norma Appel and Florence Fink. Our apologies to Mrs. Fink for the mistake of omitting her name from these articles. We should also make the correction that these teachers are in the Hammond, Indiana school system—not Detroit.

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ITEMS of INTEREST

Here are the latest happenings in the Art Education field. The *Items of Interest* Editor brings you news of materials and equipment, personalities and events in the world of Art and Crafts. Read this column regularly . . . it is written especially for you.

Leather and Craft Supplies—Catalog No. 5 offered by Russo Handicraft Supplies, 245 South Spring Street, Los Angeles 12, California, offers you a complete selection of craft materials, supplies and accessories. The catalog features craft leather of all kinds, plus a wide variety of design stamps and accessories to make your own leather projects. Also available are many ready-cut leather projects ready to be assembled simply by lacing the pieces together.

The catalog also offers modeling tools, tooling and carving sets, knives, and punches of all kinds—to mention a few of the craft supplies and equipment items described and illustrated in this 96-page catalog. Send 10 cents to Russo Handicraft Supplies for your copy.

* * *

A Catalog of Brushes is offered to you without charge by Gemexco, Inc., sole United States distributor of the English "High Peak" line. The

carefully printed illustrations give you in complete detail the shape and size of each brush. And beside each style illustrated are specifications and a brief description. There are Water Color, Pencil, Writers, and One Stroke Brushes of standard sizes and, in addition, Stencil, Bristle, Brights, Rounds, Filberts, Fine Mops, Stags Foot and others—all illustrated and described for your convenience.

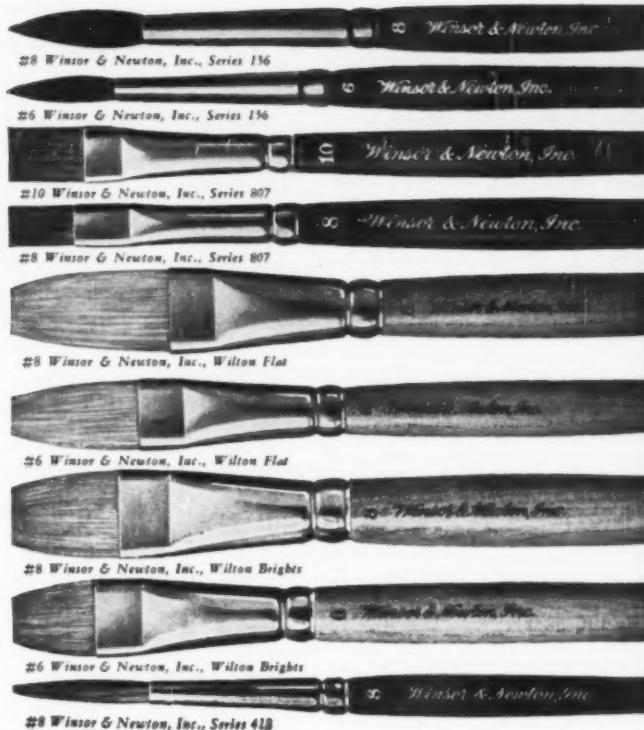
A folder accompanying the catalog gives details on a line of Japanese brushes suitable for school use. For complete information and your copy of the High Peak Catalog, write Gemexco, Inc., 2 Columbus Circle, New York 19, New York.

* * *

For a Complete Guide to ceramic supplies and equipment send for a copy of the catalog offered by Jane Griffith Pottery House, Oreland, Pa. Jane recently moved to Oreland from Germantown. Her new quarters, which she designed, are larger and ideally laid out for fast, efficient handling of your mail orders. In addition to a complete line of clays, glazes, and cones, the catalog describes and illustrates such accessories as painting sets for China painting and glazing, pottery brushes, ceramic jewelry supplies, modeling tools and many other items. Also included is the Jane Griffith line of plaster molds—a unique and interesting collection—offering a wide range of subjects from which to choose. And, of course, there is a section on kilns, giving you complete specifications for each model.

For your copy of Jane Griffith's catalog simply send your name and address to Items of Interest Editor, SCHOOL ARTS Magazine, 115 Printers Building, Worcester 8, Mass.—before June 1, please.

(Continued on page 4-a)



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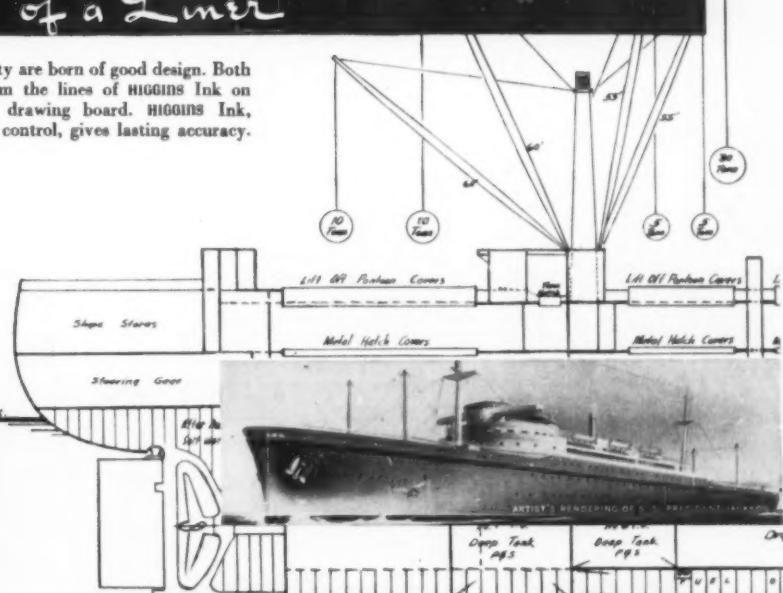
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(Continued from page 2-a)

Buffalo, N.Y.—The Harper Electric Furnace Corporation, manufacturers of industrial electric furnaces and kilns, formerly located in Niagara Falls, N.Y., has moved its offices and plant to new and larger quarters at 39 River Street, Buffalo 2, N.Y. Production facilities are set up for one floor continuous-flow manufacturing. This company designs and manufactures a complete line of high temperature standard and special furnaces widely used for research and production requirements throughout the metalworking and ceramic industries. They are made in sizes ranging from laboratory furnaces and studio kilns up to large tunnel units suitable for continuous production.

* * *

A Complete Ceramic Kit for the beginner has just been announced by Sculpture House, 304 West 42nd Street, New York, New York.

The kit contains all the necessary materials for making and glazed decorating ceramic pieces such as bowls, ash trays, vases, and figurines. There are 4 pounds of clay that bake to a durable hardness in a kitchen oven, flexible modeling tools, 8 glazed colors, 2 brushes and a fully illustrated instruction book. See this kit at your dealer, or write direct to the company for further details including prices.

* * *

An Attractive Poster giving information on semi-precious stones is available to libraries, craft centers, and adult education classes through Sam Kramer, 29 West 8th Street, New York 11, New York.

This company specializes in the use and sale of semi-precious stones and jewelry and metalcraft work. The poster is size 6½ by 10 inches and is designed as a reference poster for those seeking information on various semiprecious stones.

* * *

Artists to Visit Europe's Cultural Centers. One of the finest collections of old masters ever assembled in one museum will be inspected this summer in Munich, Germany, by a group of American artists under the leadership of John D. Morse, well-known art critic, author, commentator, and editor.

The visit to the Munich collection will be a feature of a 62-day tour, sponsored by "American Artist Magazine" to 38 of Europe's principal art centers in seven countries. The tour group, which is still being formed, will leave New York June 29, aboard the Queen Mary and return August 28 on the Queen Elizabeth. Sea and land transportation, hotel accommodations and all other travel details will be arranged in advance by American Express Travel Service.

(Continued on page 10-a)

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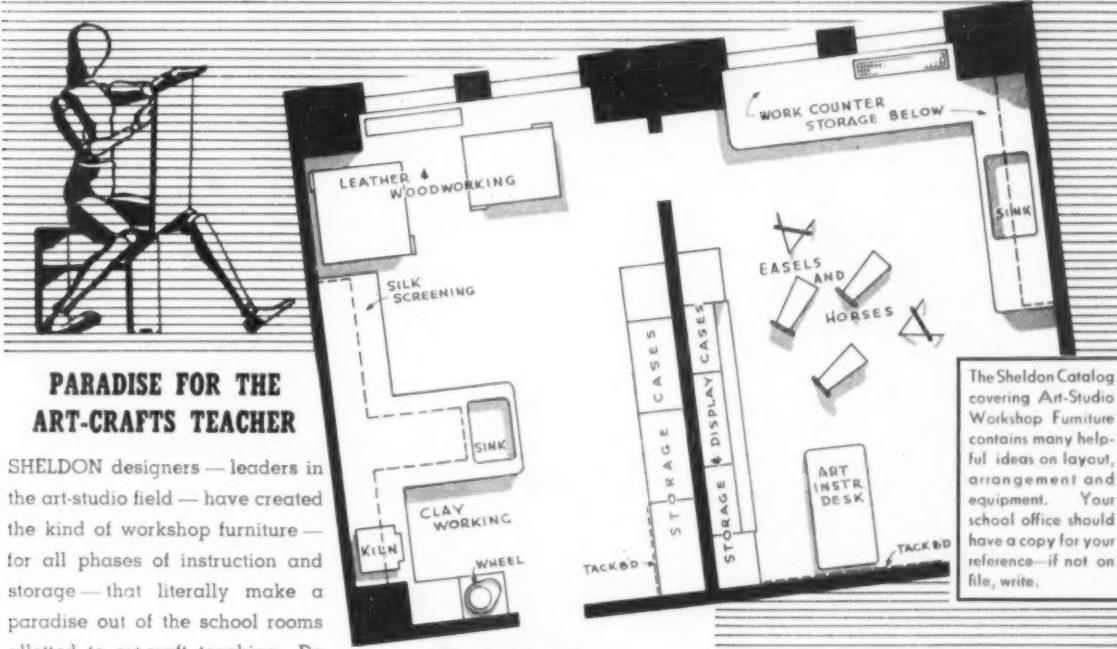
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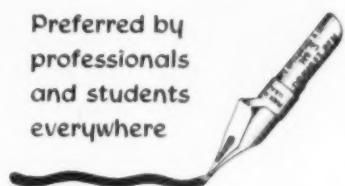
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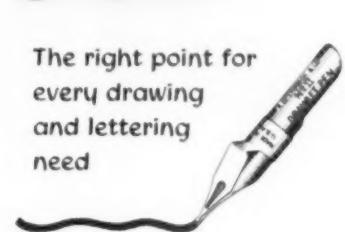
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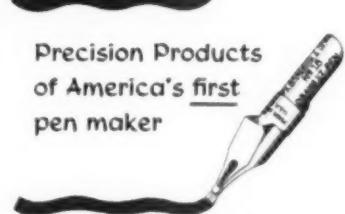


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SCHOOL ARTS

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AMERICAN INDIANS

ARTICLES

MAP 290

INTRODUCTION 291

INDIANS OF THE NORTHWEST—Haida

- | | | |
|-----------------------------------|---------------------|-----|
| ART OF THE TOTEM POLE | Lyn Harrington | 293 |
| MASKS | Catherine M. Murphy | 297 |
| SIXTH GRADE TOTEM POLES | Janice G. Smith | 298 |

INDIANS OF THE SOUTHWEST—Pueblo and Navajo

- | | | |
|---|-----------------------------------|-----|
| THE SOURCE OF INDIGENOUS ARTS | John F. Rios
and Dorothy Ratts | 300 |
| SUGGESTED OUTLINE FOR ARIZONA INDIANS | Sarah R. Goodheim | 301 |
| BUILDING A PUEBLO | | 303 |
| A DESIGN LESSON FROM THE MIMBRES | Beula M. Wadsworth | 305 |
| PERMANENT SAND PAINTING | Isabelle Anthony | 306 |

INDIANS OF THE SOUTHEAST—Seminole

- | | | |
|--|-------------|-----|
| THE SEMINOLES LEARN A LOST ART | Ruth Weiler | 307 |
|--|-------------|-----|

CENTRAL AND NORTHEAST—Plains Indian

- | | | |
|---|---------------------|-----|
| HANDICRAFTS FROM THE OJIBWAY | Gisela Commanda | 310 |
| SECOND GRADE INDIANS | | |
| Lillian Pennington and Mrs. Edwin Hartzell, Jr. | 313 | |
| BLACKFEET INDIANS | M. Carolyn Gillette | 316 |
| PINE NEEDLE BASKETS | Pearl Degenhart | 317 |

FAR NORTH

- | | | |
|---------------------------------|----------------|-----|
| ESKIMO STRING FIGURES | Lyn Harrington | 319 |
|---------------------------------|----------------|-----|

INDIAN INFLUENCE

- | | | |
|----------------------------------|---------------------------|-----|
| WEAVING INDIAN STYLE | Martha R. Knight | 322 |
| TEPEE WOYUTE | Peter Page and Alice Hale | 323 |
| INDIAN DESIGN SWEATERS | Dorothy Hanan Simms | 324 |

Note: The articles in School Arts Magazine are indexed in the Readers Guide to Periodical Literature and The Education Index



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EDITORIAL MAP



COSTUMED FIGURES represent the tribes referred to in this issue.

DWELLINGS indicate the approximate location of the major Indian groups to which these tribal costumes belong.

GEOGRAPHIC FACTORS DETERMINE THE CUSTOMS AND ARTS OF THE AMERICAN INDIAN

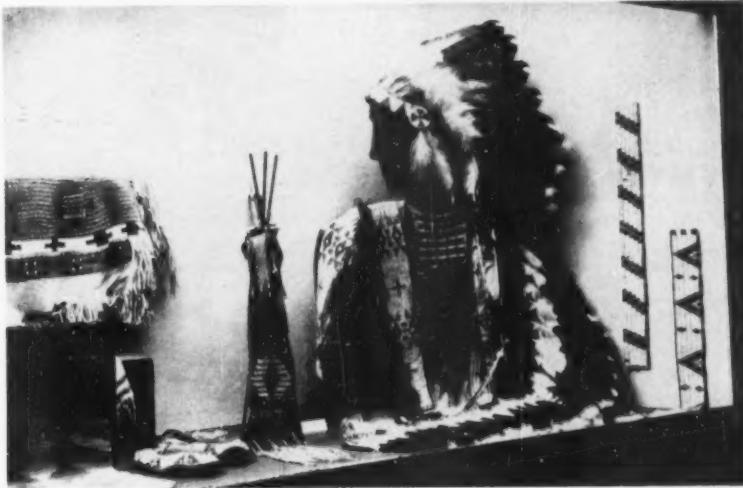
Right:

INDIANS OF THE FOREST

Massive timber and the animals of the forest predominated in the former culture of these people of the Northwest. Sculptures conformed to the shape and nature of the logs—and designs were symmetrical geometric animal forms of bold abstraction.

Shown here are Siwash Indians of Vancouver Island.

Their modern handicrafts include basketry, spinning, weaving, and knitting, taught to them by the first white settlers.



INDIANS OF THE PLAINS

Skins and feathers are typical of the indigenous materials favored by the tepee-dwelling Plains Indians of Central and Northeast United States.

Beadwork, among the oldest of Indian crafts, was originally worked with seeds, shells, and porcupine quills. Glass beads, introduced by the early traders, were eagerly adopted by the Indians because of their brilliance and color. The craft has continued to flourish and reached an apex of perfection with the Plains Indians.

Shown here is an exhibit of Sioux Indian crafts, including arrow case, scalp shirt, and war bonnet, at the Cleveland Museum of Art. Sioux beadwork is among the finest.

INDIANS OF THE DESERT

In the desert and mesa lands of the Southwest, the Navajo, Hopi, and Pueblo Indian found silver, copper, and turquoise. The Navajo was probably the most prolific user of silver and turquoise, though silver jewelry of early origin is also attributed to some of the Pueblo dwellers—especially the Zuni whose silverwork was more intricate and of lighter weight than that of his nomad neighbor to the North.

Today, government schools are aiding all of the Southwest Indians in perpetuating the native jewelry of each particular group.

Another indigenous art of the Navajo which seems to belong to him exclusively is sand painting—a design of which is shown in this exhibit at the Cleveland Museum of Art. Blanket weaving, also an important craft of the Southwest Indian, was introduced by the early Spanish settlers.



INDIANS OF THE NORTHWEST



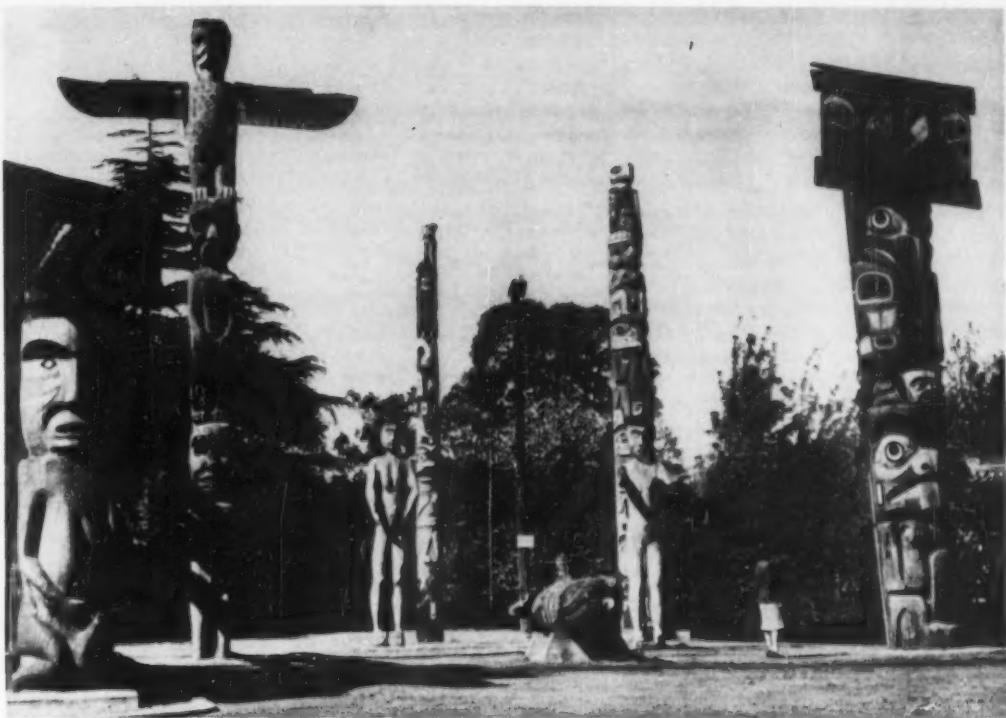
A primitive Indian rock carving or pictograph from Manaimo, Vancouver Island, British Columbia. This art the early Indian cultures all had in common. Similar rock carvings are to be found among rocks, caves, and upon cliffs, of California, Utah, Wyoming, New Mexico, and Arizona. (See SCHOOL ARTS, November 1949.) The geometric forms and symbols are similar to those employed by primitive man the world over.



A young visitor at the Brooklyn Children's Museum becomes acquainted with totem art where she is encouraged to feel as well as see the slate totems typical of those carved by the Haida Indians of Queen Charlotte Islands, from about 1820 on. Though this art had nearly been forgotten, some of the older Indians are now trying to interest the younger generation in perpetuating the carving of their native argillite. (See SCHOOL ARTS, June 1949.)



Clear across the continent on Vancouver Island another child acquaints herself with totem art by playing with one of wood, no doubt fashioned for her by her parents.



At Thunderbird Park in Victoria, British Columbia, is a collection of different types of totem poles carved by various tribes for various uses. Left to right: a house post; a heraldic totem; a welcome figure; a memorial pole with solitary eagle; a potlatch pole; and a mortuary pole with coffin in cavity behind frontal board, and beaver at base.

ART OF THE TOTEM POLE

Photographs by Richard Harrington

VISITORS to the Pacific Coast of Canada or to the Alaska Panhandle find great delight in the totem poles carved by the Indians in the 19th Century. These massive wood carvings of cedar express the artistic craftsmanship of the coastal Indians, an art which reached its zenith about 1850.

Nowhere in the world were totem poles carved, save on that strip of coast from Vancouver north to Wrangell. They extended inland perhaps a hundred miles, up the Nass, Skeena, and Bella Coola Rivers. But the best carvings were those of the Haida Indians of the Queen Charlotte and Prince of Wales Islands.

Although the totem poles look very old, few of those now standing in their original positions are more than 60 to 80 years of age. At abandoned Tanoo in the Queen Charlottes, you may find traces of the original red, black, and green paint which the native artists made from minerals mixed with the oil of salmon eggs. It is a soft, flat paint, very difficult to duplicate today.

Many totem poles remain in their original position, crowded by lush forest growth, weakened by rain and wind and insect attacks, and ready to topple. But quite a number have been transferred to museums across the world;

others repaired and placed in public parks in Victoria, Vancouver, and Prince Rupert, and inland at Kitwanga. Many in Alaska, as at Ketchikan and Wrangell, are reproductions of poles too far decayed for restoration.

There may be totem poles for your study in your local museum, and certainly in your national museum. Or you may have the opportunity of seeing them in the parks mentioned. The supreme satisfaction is to track them down on the lonely beaches' or riverbanks where they first were set up.

The stories carved on the totem poles are like illustrations in a book. They recall the story to you. If you have not read the story they give you a clue to the subject, even if the book is in a foreign language. But only when you read the words, do the pictures convey their full meaning; so that to read a totem pole accurately requires considerable knowledge of Indian lore. Even the Indians don't always agree on the interpretation!

A few hints will increase your understanding, however, and your enjoyment. The oldest poles, of course, were carved with the simplest of tools, clam shells, stones, and the use of fire. Later Indian artists had simple iron tools, such as the axe and adze to work with. This speeded up

LYN HARRINGTON
Toronto, Ontario, Canada

the work, and reduced the cost. Many of the common people, as well as the aristocracy, could afford to have totem poles carved for them.

There were six main types of totem poles. The memorial pole was erected for a dead chief; those erected in honor of a new house when a huge "potlatch" party was given; the ridicule pole, set up to embarrass a rival or a debtor; the heraldic pole, something like a coat-of-arms; the mortuary pole, on which a coffin rested; and the house pillar, which might be part of the framework, or a separate decorative pole at the entrance.

The figures on the poles varied, of course, with the purpose of the pole, and with the owner. No two are identical. The heraldic pole usually bore crests of both the man and his wife, with no significance attached to their relative positions.

No one dared use another man's crest without permission, which was rarely granted. But such a motif might be won in battle, or through marriage. For instance, one clan at Kitwanga, through their connections with the coastal people, acquired the right to have Starfish and Halibut as well as Beaver on their crest.

You would have no difficulty in recognizing Starfish, which is flat to begin with. Others would be much harder. Part of the confusion is because some of the figures are naturalistic, some conventionalized, and some mythical beings. They had to be fitted on the rounded pole, and so were figuratively split up the back and flattened out. The limbs might be rearranged to fit the space, just as you conventionalize a flower, and with the same disregard for perspective. Frog may be as large as Wolf, since it is equally important as a crest.



At Kitwanga, repainted totem poles stand along the dusty road. In some cases there is a naturalistic treatment in the design of the figures.

Bear is often confused with Beaver, but the latter has "recognition features" which help. Usually Beaver's cross-hatched broad tail is folded up in front of him, and his two incisor teeth are prominent. Often he holds a stick in his forepaws. Wolf, too, looks much like Bear, but his snout is considerably longer. Mountain Hawk is recognized by the beak curved back between his teeth; Raven by the powerful long beak, unlike the slender Crane; Owl and Grouse are hard to differentiate.

Halibut may resemble Killer Whale at first glance. But Whale usually has fins mortised onto the carving separately. Sometimes human faces are carved to indicate joints, or Whale's blowhole. Even Indians find it difficult sometimes to distinguish between Seal and Sculpin.

The design was geometrically balanced throughout, even where the figures are carved in full relief. Some of the native artists crowded figures into every space on the pole—the front, that is, for the design rarely goes all the way around, and only sketchily at best. Sometimes one figure is found at the base of a pole, a series of rings evenly spaced above, with the crest at the top, as at Yan and Skidegate in the Queen Charlotte Islands.

The workmanship and style of carving differ considerably from tribe to tribe, and even from village to village. The poles at Kitwancool in the interior of British Columbia are much more intricate than those at Kitwanga, just 15 miles away. A similar difference is noticeable in the Charlottes, for the carving at Cumshewa is much cruder than that at Skedans, just across the inlet. The poles of the Alaskan Indians carry many ideas borrowed from the white man; for instance, top-hatted Abraham Lincoln, and beards to indicate Russians.

The art form itself is a fascinating study. But knowing the stories thus expressed in wood adds to the interest. Some totem poles tell tales of long ago, of strange and mythological creatures, of great deeds of an ancestor.



At Kitwancool, north of Kitwanga, the figures express human emotion which is unusual. Notice the little girls under the crane's nest.



A "ridicule" pole on Shakes Island, Wrangell, Alaska. A replica of the roost and frogs carved by some Tlingit artist long ago, Chief Shakes had this subject carved and erected to force payment of a debt for living expenses of three women whose crest was the Frog.



This section of a pole at Tanoo tells of the time when two little boys killed a frog, and so brought on their death. Streams of tears run from grandfather's eyes, ending in the heads of the children while he clasps the frog's legs.

The story may be simple, or very complicated. Some have continued from one house post to the next, telling the story in four installments. Another pole may depict several stories, with no indication of where one stops and another starts. Or a few non-essential figures may be carved in to fill an empty space. But the carved figures are jogs to the memory, rather than a film unrolling before the eyes. Even the Indians have forgotten many of the stories. Also, since stories and designs were family property, no one else could use them. Even today, the Indian hesitates to tell another family's story.

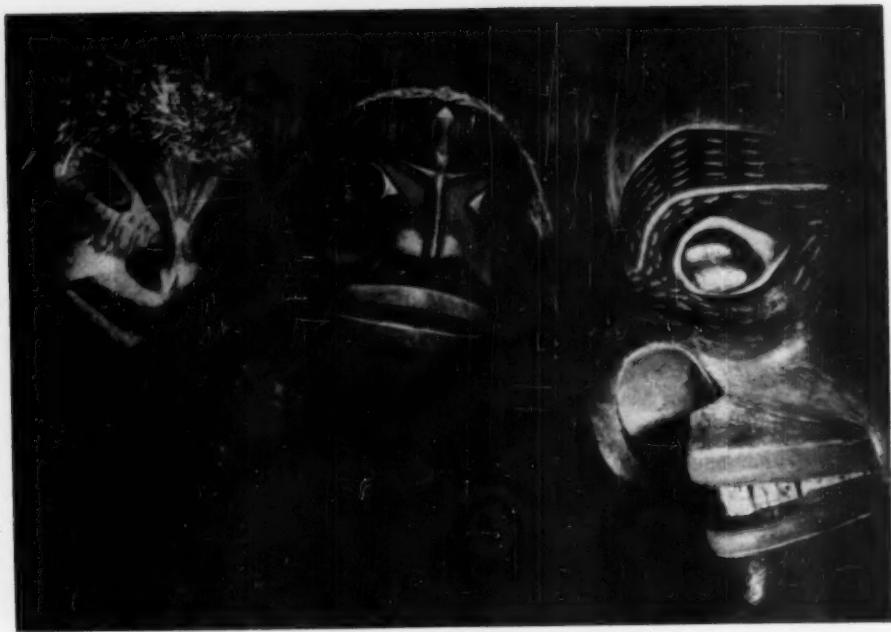
You read the figures of a tale-bearing totem from the top down. The famous Sun and Raven pole near Ketchikan, for instance, represents two incidents in the adventurous career of Raven, the Creator. Figures are Raven before the flood, with the Sun around his head and his wings outspread; children of Sun, representing Raven's visit in the home of the Sun during the flood; Face of the Sun.

The second adventure begins without a break, with the fish, whom Raven asked to help the people he had created; Frog at the bottom brought up earth from the flood to make dry land once more.

But even with an incomplete knowledge of Indian legend and tribal lore and religion, the totem poles attract the artist, the student, and the tourist. Even a little knowledge of the meaning behind the outsize wood carvings adds to the appreciation of this unique and indigenous art of the West Coast natives.



These poles at Shakes Island have been carved as exact replicas of Kadishan poles which were beyond repair. Main figures at left are hawk, chief holding "copper" owl, frog, and human figure. The right pole is topped by a watchman, then raven with child, and a human with seal is supported by an owl.



(Courtesy of Encyclopaedia Britannica Films, Inc.)

Indian ceremonial masks from the "Loon's Necklace."

Dance Masks made by native craftsmen of Fort Rupert on Vancouver Island.



(Authenticated News)



MASKS

CATHERINE M. MURPHY

Head of Art Department, New Trier High School, Winnetka, Illinois

A LESSON on papier-mâché masks had been planned for the next project in our second year art class when, at the psychological moment, a splendid new art film with definite artistic quality and unquestionable educational value came for our approval.

The timely arrival of "The Loon's Necklace," a film with a unique presentation of authentic ceremonial masks carved by the Indians of British Columbia, proved to be just the inspiration needed. The masks are striking in design and color, and in their ability to portray personality and emotion. The film also served as an effective introduction to our problem of making masks.

The story is typical of many Indian legends which tell how birds and animals acquire their distinguishing characteristics. It is a delightful example of the legend as a type of literature, graphically presented in full color, and an excellent incentive for the study of art forms of various Indian cultures. Besides these characteristics it serves, as in my class, as an effective introduction to a study of the history and meaning of masks. Rich color photography, delightful narration, and effective background music make this a most useful and thoroughly charming film.

About four hundred students in the art department saw and enjoyed the film. It was shown twice to the class which was planning the mask project. They were especially intrigued and anxious to get to work on their own creations.

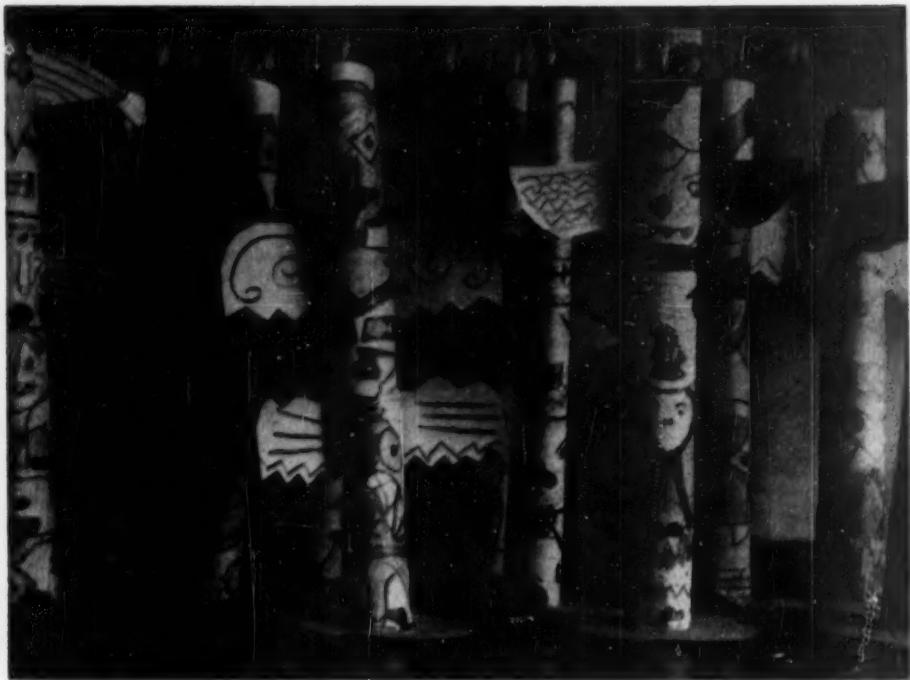
A class of thirty enthusiastic students started to work, using each other's faces to construct the foundations of the masks. This was accomplished by the use of thin dustcloth material placed over the face, and formed into shape by the use of butcher-tape pasted on the cloth. Several layers were pasted on in various directions, following the outline of the features of the face. In some instances it covered padding put on to accentuate bulging cheeks or a large nose or some feature that was especially emphasized in the student's design. For this they used soft cloth, tissue paper, and cotton batting.

After the mask foundation had dried and stiffened, strips of papier-mâché were applied. The papier-mâché was made of newspaper soaked in a mixture of wheat paste and water. This procedure, of course, took several days, most of the students working two forty-minute periods a day on the project.

The design and color schemes which were planned in advance were then applied to the masks, decorated with tempera paint, and finally varnished. In many cases the masks were embellished with rope or wool for hair, and other materials were also used to complete the decoration.

The results were most ingenious and clever, and definite Indian influence from viewing the film, "The Loon's Necklace," could be seen in the masks created.

The project—designing, constructing, and decorating the masks—was a three-week project, students meeting every day for a double forty-minute period.



SIXTH GRADE TOTEM POLES

JANICE G. SMITH
Buffalo, New York

A STUDY of Indian Life in the Great Northwest was especially interesting to our sixth grade. In the art class we discussed the unique custom among the Indian tribes along the northern Pacific Coast of British Columbia and southern Alaska, of carving huge totem poles to tell the history of their tribes. We found that these strange carvings told stories of what happened to the Indian families—their wars and conquests, journeys, and adventures.

We learned of the animals, fish, and birds, the spirits of which were worshipped by the clans. We learned that the poles were made of the trunk and heavy limbs of cedar trees and that they were brightly colored with paints made of colored clays and powdered rocks mixed with oil extracted from fish. Finally, we discussed the comparison of the totem pole to the European coat-of-arms.

In making our totem poles in the art class, we sketched our designs on a strip about one-third of the length of the 12- by 18-inch manila paper. After crayoning the de-



signs, we rolled and pasted the paper into a long tube. Thunderbird wings can also be pasted to the pole. A circle approximately 4 inches in diameter was cut from colored construction paper and an inner circle was cut out, the size of the tube, for the base. To attach the base, we evenly slit the bottom of the tube about five times and folded back the tabs. The tube was then inserted through the hole in the base and pasted. If a smaller circle of cardboard is pasted to the bottom of the totem pole, it will stand more erect.

INDIANS OF THE SOUTHWEST — PUEBLO AND NAVAJO



Side by side in the vast expanses of Southwest desert and mesa lands dwell two of our major groups of North American Indians. The PUEBLO INDIAN who comprises the many towns of Indian dwellers scattered from Northern Arizona to Southern New Mexico are descendants of the early cave dwellers or Mimbres who gradually moved from the high mesa and caves to the fertile river valleys when the dangers of other marauding tribes was over. Their homes are still in groups, some as multiple dwellings, others as independent units within a governed civic area where homes have been built and rebuilt, for generations. Pottery is made chiefly by the women and some silver jewelry by the men.

Right: A woman of Santa Clara Pueblo climbs her apartment ladder with the water supply atop her head.



Left: NAVAJO mothers and children live a traditional life.



The Navajo's is a very different culture from his Pueblo neighbor. His home is constructed of logs and mud for temporary use. He is a nomad and, following his flocks independently or in small groups, he wanders over the desert, abandoning and rebuilding as conditions dictate. Superstitions and religious taboos will cause a Navajo to move and rebuild his home. He will never build upon the ruins of an ancestor's home. The women spin their native wool and weave it into blankets. The men are the silversmiths and turquoise drillers, and children are trained early to tend the sheep.

A Navajo man gives directions as he stands beside his log and earth hogan.





Two Hopi boys at the Phoenix Indian School put finishing touches on their Kachinas of traditional design constructed for the annual Scholastic Exhibition.

THE SOURCE OF INDIGENOUS ARTS

JOHN F. RIOS, Department of Art
Phoenix College, Arizona

Outline by DOROTHY RATTIS
Isaac School, Phoenix, Arizona

THE source of Indigenous Arts in America today is not the museum collection of Indian Arts but the American Indian himself. From centuries past the Indian has fashioned in his own way an art which has endured through the years and one which should lend value and inspiration to the elementary school program everywhere.

In every teacher's notebook of lesson plans one should find a unit on the American Indian. It is possible then for every child to become familiar with Indian pottery, tepees, bow and arrow, and earth dwellings. An approach to the study of jewelry, weaving, sand painting, and colorful costumes may be another phase for more serious study.

The Indian begins from early childhood to reveal his artistic inclinations through colorful drawings, unconscious of basic design which is ever-present in his art. The contact and manipulation of natural materials and his serene and humble disposition, combined, make the American Indian what he is today. His art, whether it is molded from a chunk of clay or from a piece of jade, is forever rooted in his soul.

The responsibility of the Federal Government, in preserving this talent by establishing Indian boarding schools, promotes art and makes possible this artistic expression for all.

To the American Indian, the cultivation of the powers of observation is of cardinal importance. The intellectual, aesthetic, and motor disciplines which are required for artistic expression, are forms of discipline which the American Indian possesses. In the observation of nature, he detects pattern and design which are prevalent in his art.

From his sheep, blankets, and his jewelry, the Indian has been able to eke out a bare existence. To compete in the world of today, the big need is education for young and old alike. The Indian does not want to lose his identity, but desires the right of all Americans to progress.

The Indian is a happy person. He does not demand too much from his surroundings and he makes the most of what he gets. He is a witty, friendly individual.

In contrast to the existent art of other Indian cultures, American Indian art forms are more ritualistic in his ob-

servance of nature. The serenity of the American Indian culture has proven favorable to the development of lasting handicrafts. Pottery, jewelry, and weaving are among the surviving arts of the tribal man.

SUGGESTED OUTLINE ON ARIZONA INDIANS (DIVISION OF UNIT ON SOUTHWEST)

I. Objectives. The GENERAL AIMS are to broaden the interest of fourth grade children in relation to their own state (Arizona); and to understand something of what the Indians of Arizona have given to the world in the past, and their part in the life of Arizona and the world today.

SPECIFIC AIMS are to acquaint the children with the life and customs of Arizona Indians; to develop appreciation for the culture of the Indians; to help children realize how the Indian adjusted to environment; to provide situations which will acquaint the children with several sources of information; to provide for individual differences and self-expression; and to provide for group activity and cooperation.

II. Possible Approaches. A story or book about Indian life could be read to the class; a display can be made of Indian pictures taken from "Arizona Highways" magazine; an exhibit of Indian articles such as beads, baskets, pottery, jewelry, dolls, etc., could be arranged; children who have visited Indian reservations or ruins could give reports.

III. Planning Period. Movies and film strips would develop a background. Encourage discussion, children raise problems and questions. (This will cover three or four days.) Write questions on the board. Organize questions with the help of the class into larger areas of interest. List tribes and have class locate tribes on a large outline map of Arizona—Pima, Apache, Maricopa, Papago, Navajo, Hopi, Havasupai, Hualapai, Yaqui, and Yuma. Choose tribes for research—the Navajo is the largest and best known. The class could be divided into committees to consider problems such as: location, climate, food, clothing, homes, customs and ceremonies, occupation and transportation, education, language, art and music, and famous people—Cochise and Geronimo are two.

IV. Activities. READING AND LANGUAGE. First make a study outline. Use of reference books will be learned in informative reading in encyclopedias, etc. For pleasurable reading there are many stories, poems, myths, legends, etc. Brief daily reports can be written. Material should be organized and filed for use. There can be oral reports on certain phases—clothing, ceremonies, customs, occupations of boys and girls, history of tribes, how the eruption of Sunset Crater affected Indian life.

Dramatization of Indian life could be written and presented in a play. Letters of thanks for help obtained from outside sources should be written, as well as invitations to a speaker, and letters to parents inviting them to the exhibit. A scrapbook can be made, and poems written about the Indians. Keep up to date with the bulletin board. There will be group discussions on items of interest. Bibliographies can be made.

SPELLING. Select most likely words to be used, for a spelling list. Learn to spell words peculiar to this unit.

MUSIC. List the records of Indian music and learn to sing Indian songs.



Miss Barbara Benenato, fourth grade teacher at Isaac School in Phoenix, selects outstanding drawings from her students' work with the aid of three young Indians. The little girl at her right is a Pima.



Cheerful fifth and sixth graders at the Phoenix Indian School watch their teacher, Miss Ethel M. Rowe, adjust their Navajo display.



Indian jewelry display showing the differences in the modern silverwork of the Southwest Indian. Lower row: bracelet, brooch, and buckle are by Hopi students; mosaic necklace and brooch are Zuni; and the bracelet and squash blossom necklace are Navajo.

ARITHMETIC. Compare areas of tribes located in Arizona; compare population with other inhabitants of Arizona. Estimate the monthly cost for a family of four to live on a reservation. Find out how long ago Indians were known to live in Arizona. How much longer was this than white men first came?

ART. Make murals and drawings illustrating a phase of life of a particular tribe. Clay model people and villages. Construct hogans and pueblos, surrounding them with typical vegetation. Cut silhouettes of Indians in action; make an Indian scrapbook; and construct an Indian village of paper.

OTHER ACTIVITIES. Collect Indian articles for display, play Indian games. Visit stores having Indian articles for sale; if possible, visit shops where Indian weavers and silversmiths are employed. Grind corn in the Indian fashion. Learn some Indian words. If possible, invite Indians to demonstrate some native crafts and dances. Make simple pottery. Show movies, film strips, slides, and other visual aid material, and visit museums in the vicinity.

CULMINATING ACTIVITIES. Plan and give an Indian program—write invitations; display art work; and give talks on Indian life. Write and present an original play on this topic; hold a round-table discussion.

V. Evaluating Results. Have a culminating activity that will review ideas, facts, and generalization gained in this activity. Write summaries of different phases of the study of Arizona Indians. Give objective tests covering important points. Question parents as to child's interest in the unit. Note continued interest in Indians of Arizona. Compare beginning work and work done at the conclusion of the unit. Observe improvement in oral expression; also observe individual traits in initiative, cooperation, and responsibility. Note use of acquired study techniques. Note any personal growth in shy children.

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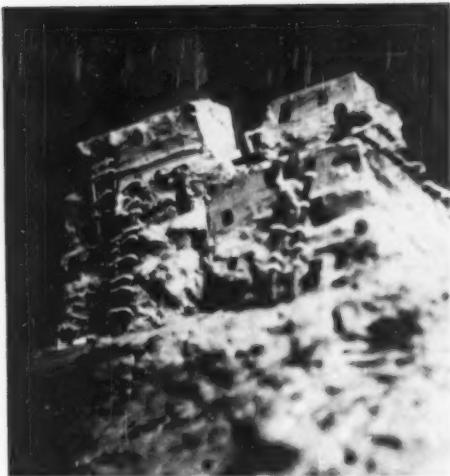
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Indian students at the Phoenix Indian school are enthusiastic over modern illustration methods as water color paintings of Indian subjects are ranked high in their contemporary arts.

At left, a Papago boy paints football players while his Hopi friend works on a dance figure.



BUILDING A PUEBLO

SARAH R. GOODHEIM
Kew Gardens, New York

DURING a recent study of early life in the Southwest, my second graders became entranced with the Pueblo Indians. They seemed to feel a particular kinship with these Indians because they have lived for ages in dwellings very much like our modern apartment houses, where most of the children in the class live today. And when the time came for us to demonstrate what we had learned from our studies, the children unanimously voted to build a reproduction of a Pueblo Indian village. The next question was how.

A visit to the Museum of Natural History in New York City, where we saw some remarkable dioramas of Pueblo villages, gave us a clear picture of how we wanted ours to look. Our first step was to draw up plans which included the mesa with the village perched on its summit, the community gardens on the plains below, and the stream of water which would, we decided, be diverted to irrigate

the garden, just as the Indians, our first irrigators, had done hundreds of years ago. The plans complete, our discussion turned to the kinds of materials we would need to build each part of the setup. We already had a heavy four-by-four-foot piece of cardboard as a base. The problem which I had not been able to solve in thinking through the work myself was how to build the tall mesa and buildings atop it. As I have so often done when a solution to a classroom problem eludes me, I turned to the group for the answer. Old hands at papier-mâché work, the children's first thought was to use this as the medium for the plains, mesa, and village. But as the discussion progressed, they began to see even more handicaps in using papier-mâché than I had. In the first place, a huge quantity would be required—they did not relish spending hours cutting all those strips of paper. And then, one child pointed out that because the material would have to be used in bulk, especially to form the mesa, there was grave danger that it would never dry through and would end as a moldy mess. Finally, the realists in the group objected that papier-mâché did not have the sandy appearance that the real, sun-dried land and mud-brick dwellings had. We were stumped.

"Well, then," piped up one youngster, "if we want everything to look sandy, let's use sand."

Hoots of derision followed this suggestion because "anyone knows sand won't stick together." I quieted the hoots with,

"What would stick the sand together?"

Silence. I was beginning to see the light, but wanted the children to see it for themselves.

"What is used to cover walls today, in place of the mud that the Indians used?" I asked.

Plaster, of course!

That afternoon was busily spent in experimenting with sand and plaster to find the right consistency for our project. This entailed measuring different quantities of sand, water, and plaster—an arithmetic lesson come alive! We finally concluded that an equal amount of plaster and sand with enough water to make a mushy consistency would do the trick.

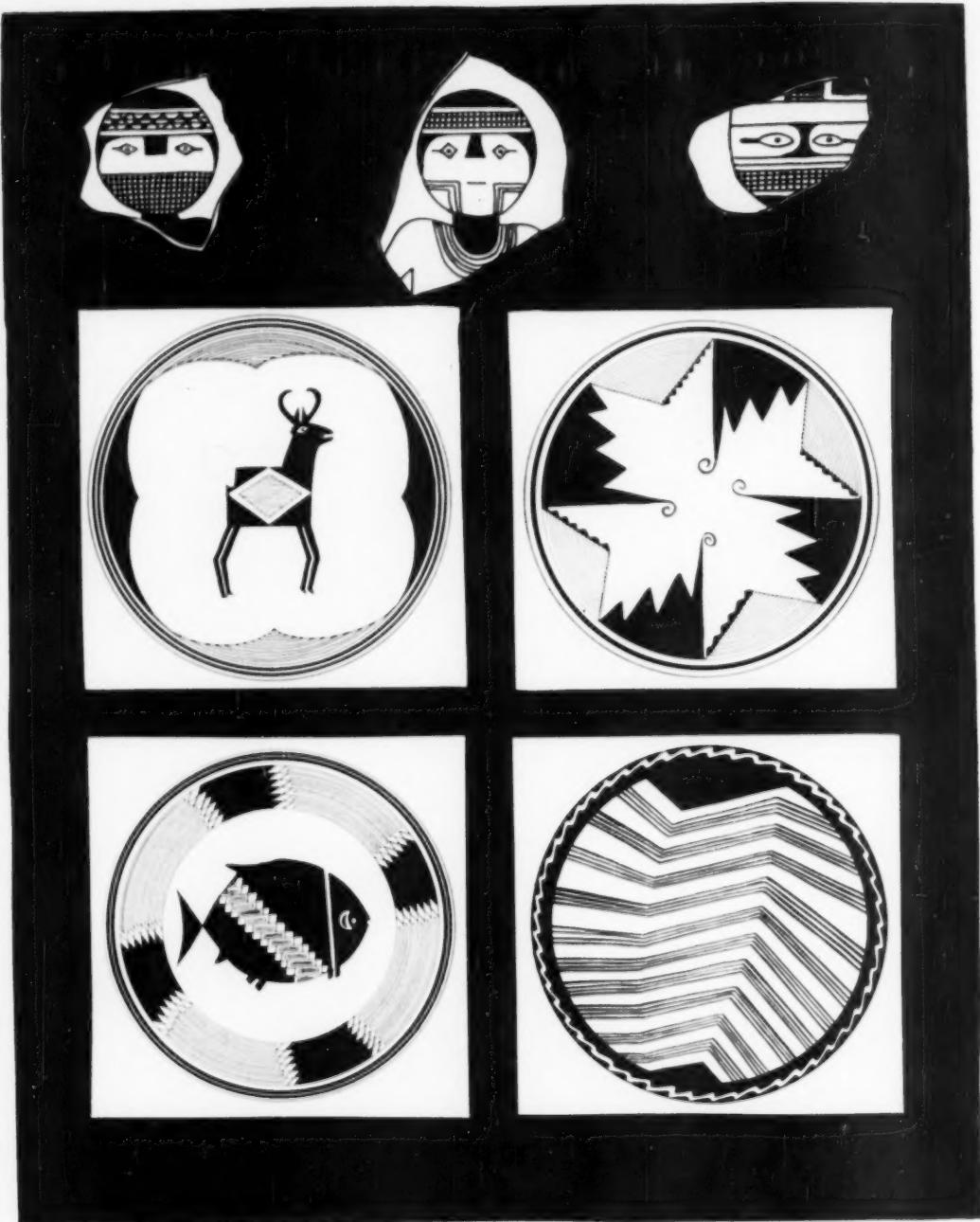
But—we hit another snag. It would take so much of our group allowance to pay for all the plaster we would need for the massive mesa and those towering pueblos. Problem: How to save money. We sat and thought. Suddenly one of the children said, "You know, those pueblos look a lot like boxes."

Boxes! The children saw the point more quickly than I did. We began collecting boxes. The school superintendent gave us a big cardboard one for the mesa, and the kitchen supplied us with milk containers for the dwellings. By simply piling those boxes on top of one another and covering them with our mixture of plaster and sand, we had our mesa and village, looking as solid as the earth the original ones had been made of. While the plaster on the "plains" was still wet, we grooved in our stream and irrigation system. Then came pipe-cleaner Indians, stick-ladders, and the final paint job.

When we were finished, we turned out the lights, beamed a flashlight on our model, and sat down to behold our handiwork. There was a moment of awed silence in the classroom. We felt transported to the land of high mesas and distant horizons. Our miniature village was for all the world like a real pueblo.



Large boxes were the forms of our village. Plaster, sand, pipe cleaners, sticks and paints completed our materials.



Above are some of the Mimbres decorations for ceremonial pottery which are so original and vital, so direct and rhythmic, that they have been said to "epitomize the newest modern theories about art." Reproduced by permission from Peabody Museum, Harvard University, Cambridge, Massachusetts.

A DESIGN LESSON FROM THE MIMBRES

BEULA M. WADSWORTH
Tucson, Arizona

IT SEEMS almost incredible that as far back as 950 to 1000 A.D., five centuries before the time of Columbus, a school of brilliant decorators, the Mimbres, developed in our own American Southwest. To be precise, the locale of this community was chiefly along the Mimbres River valley in what is now Grant County, New Mexico, approximately eighteen miles west of the present Silver City. Archaeologists who have excavated here or who have made collections of the Mimbres art, regard it as "some of the most beautiful and interesting pottery ever made."

We can imagine a striking contrast between the physical appearance of the American artists in the famous art colonies in New Mexico today and that of the ancients who lived in the neighboring Mimbres art colony. Could we have visited the latter, we would have observed dark-skinned Indians engaged part-time in farming along the lowlands of the river, hunting, and gathering wild food to help out the family larder aside from their pottery industry. We might have enjoyed the thrill of sitting down with those artists at work along a sunny wall of a pueblo-like building. We would have noted that the men clad in breech cloths and the women wearing blankets, fringed sashes, and sandals, worked industriously moulding and firing pottery, and expertly decorating the white, polished surfaces usually with a black pigment—altogether a colorful picture.

Oddly enough, practically all this pottery took the form of bowls, probably due to their use in burial ceremonials. Incidentally, before placement with the dead, the Mimbres customarily punched a hole in the pot. It is believed the purpose was to release the spirit of the vessel which was considered a part of the artist who made it. The dotted line on the deer on the opposite page indicates one such perforation. As a matter of historical fact, had it not been customary to bury the vessels safe from the depredations of weather, these priceless works of art would have been desert dust today; and so, fortunately, due to this strange custom, our country has good collections in a number of our museums.

The unusual technique of this prehistoric art, the fineness of decoration and marked originality are the despair of the modern designer. The Mimbres exercised such sureness and accuracy of drawing and spacing that in one example twenty-seven lines were drawn in a band less than two inches in width. Inasmuch as they must have used only the fine fringe of a yucca stem for a brush as do the Pueblo Indian artists today, the fact adds to our marvel of their skill. Furthermore, of special interest to us today, the Mimbres' art is so vital, so swiftly direct and rhythmic,

that it has been said to "epitomize the newest modern theories about art."

The illustrations herewith exhibit a few representatives of the two types of Mimbres design, both equally remarkable; the geometric (right-hand circular figures on opposite page) and the naturalistic to be noted as parts of other examples.

The naturalistic designs are charming, formalized creatures beautifully composed—birds, animals, fish, fowls, frogs, bats, snails, turtles, caterpillars, grasshoppers, bugs, and other life forms, these often ornamented with geometric motifs, all of which fascinate children. The drawings of people sometimes used have given us clues as to clothing and activities of that time.

The illustrations herewith exhibit a few representatives of the two types of Mimbres design, both equally remarkable; the geometric (right-hand circular figures on opposite page) and the naturalistic to be noted as parts of other examples.

Strangely, in the Twelfth Century these people vanished. No one knows why they left or what was their new location. They may have moved south and become assimilated with other peoples.

Of what value can the art of the Mimbres (and other Indian arts) be to elementary education? The following may well be considered:

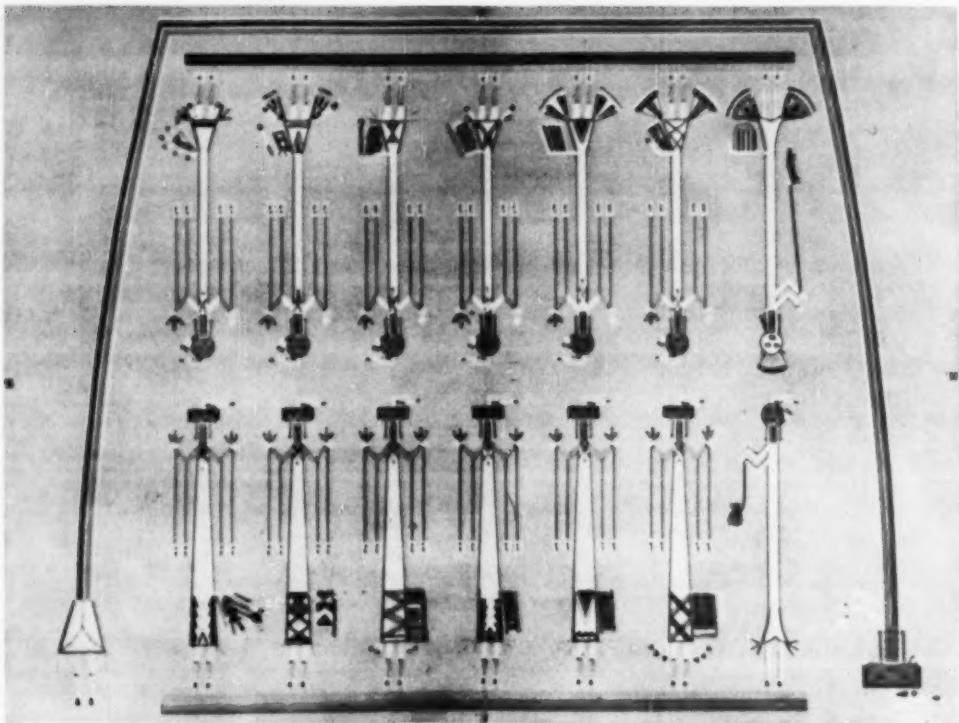
1. Appreciation. Mimbres decorative art, as with any great art, can be a source of appreciation of the fine and beautiful, for such development of appreciation is a means toward wholesome emotional enjoyment in life.

2. Intellectual Stimulation. In the case of the Mimbres story, as with many an art story, the history is not only interesting but each such episode builds, brick by brick, an understanding of our America's great past which has made the present possible and the more intelligible.

(Continued on page 7-a)



A fine example of Mimbres decorative design which combines geometric pattern with life forms.



A Navajo sand painting which represents one extensive figure abstracted to frame fourteen dance figures.

PERMANENT SAND PAINTING

An Applied Design Activity Suited to Intermediate and Upper Grades

ISABELLE ANTHONY, Santa Cruz, California

DURING the study of an Indian unit, the subject of sand painting intrigued several members of our fifth grade class, so a group was selected to research this particular form of Indian art.

It was found that sand painting is an art peculiar to the Indians of the Southwest, where natural colored sand abounds.

While studying the purposes, uses, and methods of the real sand painting, the following problem presented itself.

How could this art be represented for display and safe-keeping?

We started with a preliminary study of designs and their meanings, then a plan of the project by way of pencil sketching was made. This sketch included a central figure or design with a theme or conveyance of a message, characteristic in Indian lore, and a simple border design. The simpler the designs, the more effective the results.

Directions: cut out a shape of heavy tagboard then draw or trace the original plan, plainly, pressing down

hard with the pencil in order to make a slight depression in the cardboard.

Choose one color of sand which you are to use, first. Using a small, fine-haired brush, apply liberally and evenly, slightly thinned glue (not paste), brushing glue toward the line enclosing the area to be covered. Cover only small area at a time to avoid the drying of the glue.

Pour colored sand generously over the wet glue, then shake the surplus off onto a newspaper and empty into container for further use. Continue with one color until all surfaces for that color are covered. Let dry before applying another color.

The more colors used, the longer the process, as it takes several hours for glue to dry thoroughly. Urge the children to use not more than five colors. Thus, the project can be completed in a week's time.

Evaluation: a beautiful wall plaque, an appreciation for this Indian art, and a feeling of accomplishment in the creative field.

INDIANS OF THE SOUTHEAST—SEMINOLE



THE SEMINOLES LEARN A LOST ART

RUTH WEILER, Erie, Pennsylvania

THERE is an interesting story connected with the picture of these Seminole Indians. Perhaps it looks as though they are far from civilization, but actually they are on Federal Highway No. 1, leading right to Miami, Florida. Tourists pass this way by the thousands every day, and a few of the more curious stop to see what it is all about.

Being of the latter group, we stopped one afternoon to watch the Seminoles at work. They were so interested in their painting and so intent, that not one stopped to look up or to talk to us. Next to their crude, thatched hut was a small, modern-looking building outside of which stood a modern potter's wheel. We ambled over to investigate, and here is where we heard the Seminoles' story, from the two people who knew best how to tell it, Mr. and Mrs. Lamme.

Mr. Lamme, for many years connected with the State of Florida Archaeological Society, had worked with

Indians in all his field trips. On one such trip near Tampa, he came across a perfect specimen of antique Indian craft, a small clay water jug. It was the only piece Mr. Lamme had ever excavated intact. Most pieces were either cracked, chipped, or in fragments. The jar was in a fine state of preservation, even to the color. Mr. Lamme was quite elated with his discovery, but the Indians seemed completely disinterested. On investigation, Mr. Lamme found that not one of these Seminoles knew the first principle of pottery, their own art, and one which they were only a few generations removed from. Then and there he decided it was time to give them back their lost craft, and he would teach it to them.

The little jug now rests in the Florida State Museum, but a copy of it has been made and is being sold all over the country, filled with Florida honey or orange marmalade. The shape of the jug is as pleasing and modern to look at as it was 700 years ago when the original jug was molded.

When the Lammes realized that their Indian friends, third and fourth generation Indians, knew nothing of the art of pottery, they immediately rectified this matter by the purchase of a small potter's wheel and large quantities of clay. Then they patiently taught the Seminoles the lost art, without which their forefathers could not have kept house. These Indians are very apt with their hands, so it was not long before some had mastered the potter's wheel. The painting was fun and easy for them, as they love color and have a natural eye for design and composition. They will spend hours painting a small, intricate pattern of squares and triangles on a tiny piece of clay. Time means little to them. It is one of the few things of which they have so much.

These Indians we saw, came from a large reservation not far away. They leave their families at home, and are brought to the little shop each day, to learn clay work, and to paint pottery. Some of the venturesome come along to watch but, as a whole, the women stay at home and sew elaborate skirts and shirts from many thousands

of tiny pieces of colored materials—scraps they can purchase at the commissary. Some of these skirts are made from as many as 2,500 pieces, all carefully planned into a pattern. Color is placed over color forming a beautiful pattern, almost too fine to wear. Even the tiny babies wear these skirts—boys and girls alike. Mother may spend days fashioning one tiny garment, and if little junior gets himself muddy, it doesn't seem to matter. We did not see one child reprimanded for any reason. Perhaps, because the Indians have had so much taken from them, they appreciate the little they have. Whatever the reasons, we remarked that we had never seen such a happy gathering. Everyone seemed to think pottery making was a holiday. Of course, the shop was nearby for the sale of the wares, but no one seemed to care whether or not the rushing traffic paused to buy.

The Lammes are doing a wonderful thing with this small group of Indians. Certainly the Indians are loving every minute of their time spent outside the small Seminole Shop on Federal Highway No. 1.



As descendants of other tribes who migrated to Florida, these Indians of perhaps Choctaw, Cherokee, and Muskogee origin were designated by their parent tribes as Seminoles. Above, a brave poses with a bow and arrow which is still used for hunting. There is also a variation of it used for spearing fish.

CENTRAL AND NORTHEAST—PLAINS INDIAN

THE largest and most popularly celebrated group of Indians in America is that known as the Plains Indian. Hundreds of tribes of Central and Northeast United States and Canada comprised this group of tepee dwelling people. Though now sparse in number and scattered in population, such common customs as the feather headdress, skin tents or tepee dwellings, and bows and arrows keep these Indians classified and forever foremost as typically symbolic of the Indian of North America.



Chief Hinter of the Stony tribe of Alberta, Canada, fashions his own bow and arrows.



At the Brooklyn Children's Museum, contacts with actual Indian regalia develops fantasy into educational understanding. Here children may try on the witch doctor's bearskin and mask or wear a feather headdress and examine their predecessors' peace pipe and weapons to their hearts' content.



The author with four of her Indian character dolls which were shown at the Canadian National Exhibition.

HANDICRAFTS FROM THE OJIBWAY

GISELA COMMANDA, A.R.C.A.

GISELA COMMANDA'S interest in Indians dates from the time when she was seven years old and read "Two Little Savages" by Ernest Thompson Seaton. There in England she had never seen an Indian but never lost an opportunity to learn about them by reading and later by making studies in the museum. Her interest might lie dormant but as soon as the word "Indian" was mentioned anywhere her interest was aroused at once. And she says that it has never altered. Grey Owl's books had a great influence on her and she finally attended one of his lectures and asked him for the name of an Indian who would teach her Ojibway by correspondence. He gave her the name of Antoine Commanda, his guide in the Mussusagi River film. After corresponding with Antoine for two years she finally came to Canada and Busco where she met him; later they were married. Thus she became a Treaty Indian and had a wonderful opportunity of seeing Indian affairs from the inside.

Practically all Indians on a reserve are related so they were nearly all her cousins. She says, "I was certainly very proud of my new relatives, especially when they began to treat me as one of themselves."

She has lived on and off an Indian Reserve for a long time

now and misses the Indians greatly when away from them.

Below Mrs. Commanda tells how she worked out the project shown in the accompanying photograph.

In the fall I had an idea for designing and making Indian figurines of strip felt. They were 1½ feet high. I made enough for a small tribe of Ojibway Indians then dressed them in traditional buckskins and beadwork.

In the spring I took them to an interview with Kate Aitken at one of the clubs. She immediately arranged to have an exhibit of them under the title of "The Indian Village" at the Canadian National Exhibition.

Down on the reserve the Indians helped me gather golden birchbark for wigwams, to make tiny bark utensils for the wigwams, and miniature bark canoes and paddles.

At the C.N.E. special construction was arranged for the stall like a tiny, narrow stage inset, behind which I stretched yellow silk illuminated by electric lights from behind, thus giving a silhouette effect to the trees, figures, and the golden bark of the wigwams.

While I was demonstrating there many people came to see our exhibit but the visit which pleased me most was from some Indians I had never met before who had heard us broadcast an interview about it.

"We are Ojibway Indians like you," they said.

The following are descriptions of the actual figures shown at the exhibitions:

THUNDER BOY. My favorite, a primitive with all a primitive's charm, named "Thunder Boy." Mostly occupied with himself, at the present he is impervious to or scornful of most else. He is dressed as a dancer—no, not a war dancer—but a traditional costume of feather adornments dreamed up by the Indians who alone appreciated as artists the fine combination of light and wind on feathers. He wears a "bustle" attached to his belt at the back—yes, bustle is the correct word, and rosettes of smaller feathers at shoulders and wrists. All have beaded centers. On his head is the famous "feather roach," invented and perfected by the Ojibway Indians themselves. The wings he holds in his hands, also traditional, were from birds shot by catapult by an Indian boy of nine who wanders over the reserve with a catapult and reminds me of a cross between a primitive faun and a proud warrior. Hunting is evidently his career. He wears tattered breeches and shirt and scrambles about the rocks barefooted.

DEMURE LITTLE LADY. My "demure little lady of the woods," shy, princessly, and full of charm. The exact particulars of fringed buckskin dresses of the Ojibway women is not now known. There was, however, comparatively little difference in the Indian dresses from coast to coast, but they were always below the knee, leggings in winter but not in summer. She wears also white unsmoked buckskin-beaded moccasins trimmed with white fur. Her moss bag baby carrier was made in traditional style by a woman down in the Indian village. It is laced up the front with buckskin thongs. The baby is packed in with a particular kind of dried moss which was brought to me by a small Indian boy of six who had heard I was making the carriers and presumed I would need moss.

CHIEF. The Chief, elected or hereditary, is an intelligent, upright man. Among Indians are all kinds, as among us, from the most primitive to a gentle, intellectual type—but all are "Lords of the Bush." The chief wears a chief's headdress of eagle feathers, such as were invented by the Plains Indians and so much liked by other tribes they were used all over the country. Ojibways had a peculiar and attractive headdress of their own—a circlet of beaver fur with four feathers standing up from it. These were set cleverly in swivels of bone so that they swivelled attractively in the wind. However, these were later superseded by the eagle feathers. In the case of the Indian, the warrior would have to obtain his own feathers at the risk of his life—my feathers to scale were, however, a particular kind of chicken obtained in a poultry shop.

KESOS. Kesos is a young Indian, not a brave yet, living in the present ever looking ahead, watching the close and far horizons from his white horse, at his belt is an old style Indian sling (no doubt much like the one that David in another land used to slay Goliath) and pouch of small stones. In his hand is a bow—he has just shot the arrow. His name, Kesos, means the sun in Ojibway.

INDIAN BOWS AND ARROWS

Materials: jackknife, fresh cedar wood, twine.

There seems to be an idea in Canada that you cannot



go in for archery unless you have an expensive bow and arrows, and a printed bull's-eye placard. So I went down to Lake Nippissing Ojibway Indian Reserve to find out how an Indian learned archery.

I offered a small sum to any little Indian boys who cared to make me bows and arrows. The youngest bow and arrow makers were six years old and their little bows were four inches long, the bigger boys made bigger ones. No sooner had they finished school and supper than they came and sat on the woodpile of cedar logs behind my tent and worked till it grew dark.

The little boys would shoot their heavy-headed, safe, blunt arrows. I can still see them, looking up into the sunset waiting for the little arrows to fall, or better still, shooting them over my tent.

The knives they used for carving were any knives they were lucky enough to have—sometimes enormous butcher knives which were hard to use on the tiny bows; others only had blunt household knives. The best were small hunting knives.

Their bows improved with experience and became carved and well shaped; they practiced with them, too. There was no particular way of standing, anything was used for a target, a tin can for instance, and they soon became good shots.

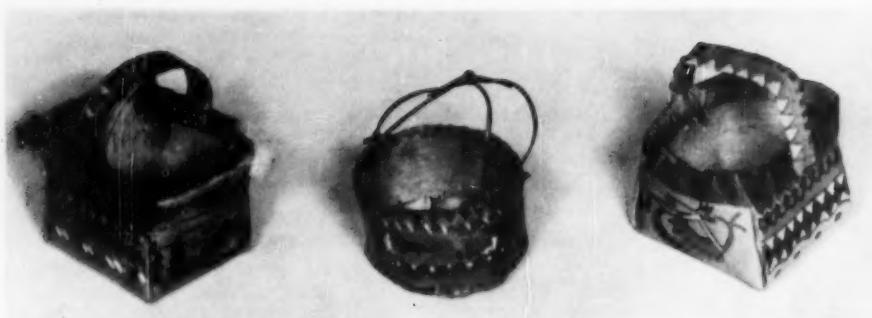
How to Make a Bow: Make a miniature one first, double notch it at each end to tie the cord—it is looped at one end and tied at the other so it can be adjusted; see that the piece of wood is not too dry and will not break when you bend it (soaking is sometimes helpful).

The Arrow—as straight as you can make it with a heavy, blunt, flat head for safety—Indians are very particular about that—and groove the other end to fit the string. Any string will do for a start but very strong twine is best.

Feathers at the end of the arrow, although an improvement, are not essential, and many a boy of the present generation of Indians has brought home small game hit by unfeathered arrows.

As you use your bow so you learn its defects; you make new ones and improve on them; in fact, by the time you can hit with it you will probably know a great deal more about bows and arrows than the fellow who always bought his "archery sets" from a store and does not know how to repair them himself.

The photograph shows some of the bows and arrows made by these Indian boys. The eldest bow maker was twelve years old and the largest 3-foot bow is his (these



Miniature birchbark baskets made and decorated by student camp counsellors in training.

boys taught themselves.) If you can make a bow as fine as his you will be very good indeed.

MINIATURE BIRCHBARK BASKETS

These beautiful little miniature baskets are made of birchbark. One is painted with native American Indian symbols, one has minute garden and beach scenes, the third represents Canadian bush scenery and design and the corners are adorned with tufts of colored wool.

Birchbark for craftwork is not yet on the market for schools in Canada but I hope that it very soon will be.

The method for a square basket is simple. Part your layers of birchbark so that they are not too thick. Cut a piece 9 inches square and fold into nine equal parts. The centre square is the bottom. Pull the four side squares up till their corners touch and the in-between squares will "tuck in."

A doubled-over strip of bark for binding sets over the edges and is sewn into position; the handle strip can be doubled and sewn into position.

The round basket has a circular base and side strip sewn round it.

After decoration with poster paints, a coat of colorless nail polish will preserve the colors against moisture. The handles of the circular basket are of plastic thong.

BIRCHBARK CANOES

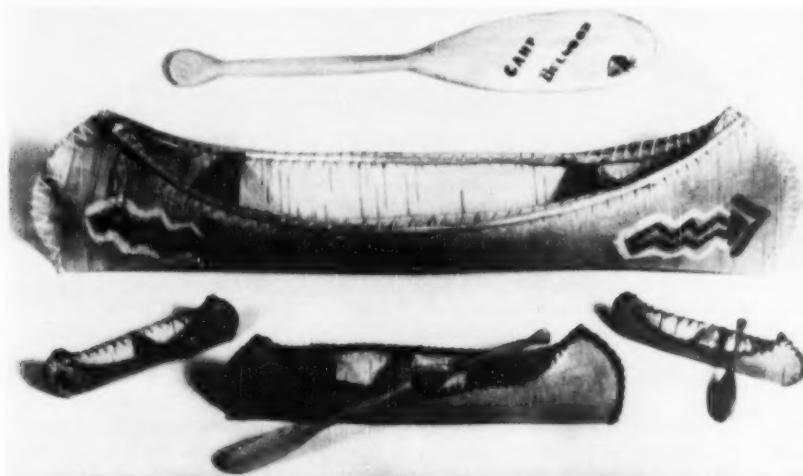
Chancing to step into a crafts shop in Northbay I saw what I had been looking for—a nicely made Indian model birchbark canoe. I bought it and made a pattern from it.

The girls enjoyed making these canoes. The regular ones we made in class were 1 foot long, in one piece of bark, and sewn. A carved wooden strip, in each side of the top edges, was made of thin strips of carving cedar (of which I had a sackful) some times the outside strips were whittled strips of willow from a nearby wood. The top strips of wood were attached to the bark and kept in position by sewing over them. The two seats were also of carved cedar and once put in, kept the canoe in position.

In their own free time students were enjoying themselves making tiny canoes with neat, carved, little paddles of cedar. The center one you will notice is edged and has laced seats of plastic thonging.

It was a surprise, and also delight, to find most of my class feeling very independent down on the beach. They had developed an urge to carve canoe paddles such as the one below.

Glue or colorless nail polish should be added over painting and to caulk sewing holes so that the canoes float. I think that little boys particularly would enjoy making these canoes.



Miniature birchbark canoes with carved cedar paddles made by camp counsellors while in training.

SECOND GRADE INDIANS

LILLIAN PENNINGTON

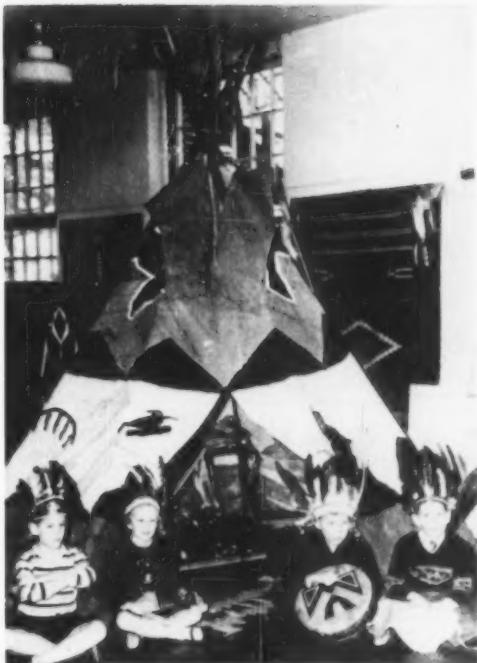
Second Grade Teacher

MRS. EDWIN W. HARTZELL, Art Instructor

Riverdale-on-Hudson, New York

THE Riverdale Country School, like so many schools throughout the country, chose the Plains Indians as an integrated activity for the second grade. We feel that such studies offer endless opportunities for exciting stories, imaginative dramatic play, and creative experiences in art, music, and handicrafts.

In the first week or two we read about the Indians and looked at many pictures of them until we felt that we had come to know their way of life. Then we decided that we must make a home and so our tepee came to be. Four sheets were brought by the children and we all sat Indian fashion during our craft period and sewed the sheets together into one big square. Out of the square we cut a big half-moon shape, being careful to make accurate



A big tepee made of four sheets was the Indians' classroom home.



Tomtoms were made of round boxes covered with brown paper or paraffin-soaked muslin.

measurements, and then we began to plan the colors and the designs from our reading and pictures. When it was all painted with water color paint from the art room, the carpenters came and put up 8-foot poles and we wrapped our tepee around them and there was our Indian home. Inside we built a make-believe fire with a light bulb and red paper. We hung rugs and corn and some of our Indian paraphernalia to make it seem cozy.

Now we were ready to begin living the Indian life. We chose a different family each week to take care of the tepee. There was a Big Chief, his Squaw, a Boy, a Girl, two Scouts, and a Medicine Man. Every afternoon Big Chief would beat Indian rhythms on the tom-tom to call us all to put on our headdresses and come to Powwow.

Powwow was a most important time of day because in the meeting we did our planning and discussing of our work. There we decided what big friezes we would paint and how we would paint them. We discussed the stories we would read and those we would write. We learned songs of Indian flavor with the help of the music instructor. We made up, on our own, spontaneous ceremonial chants by praying for such things as rain and a good hunting. We thought of all the projects we could have in the craft period such as: beadwork, bracelets, belts, necklaces, head bands, rings, woven rugs, clay pipes, tom-toms—all the things that we could do as the Indians did them. Of course, our ideas were simple.

Our necklaces and belts we made of tin can tops and clay balls and colored yarn. Our tom-toms were round boxes with brown paper or muslin soaked in paraffin, stretched on top. We used little looms for our beadwork. For the weaving of our rug we used plastic drinking straws. Yarn was tied to the first straw and was woven back and forth between the straws, making a woven strip. These strips were then sewed together, making a lovely rug.

All of these things were quite spontaneous and after a while we felt as though we must be Indians ourselves. So much so, that we carried our ideas through the whole day. We took great pleasure in learning to count with beads

and corn kernels and acorns. We made up Indian games on the playground. And, of course, we were so interested in our projects that we read a great deal by ourselves in our library corner and at home. We made up hundreds of stories which we illustrated with crayons.

The culmination of the whole project was our marionette show. We worked for many months making our simple puppets of cloth and dressing them with odds and ends of materials and fur. We cut little silver jewelry from silver paper and made little clay necklaces and headdresses of feathers. We had chiefs, and warriors, and hunters, medicine men, squaws, and all the different members of our tribe. Our shop man built a simple puppet stage of three pieces of plywood. We painted scenery on paper and hung it on the wood. We had, too, a little tepee just like our big one, and a horse puppet with a travois, and a buffalo. We composed all kinds of stories and invited audiences from the rest of the school and the parents to come and enjoy our plays with us.

Through Powwow we learned to live together happily, to work together congenially, and to share our pleasures and our work with one another. Somehow this oneness made learning the three R's a much happier and richer experience. We achieved the oneness in our Powwow around the tepee where we actually became a tribe of Indians, the people who are so dear to the hearts of American children.

The Plains Indian Tepee

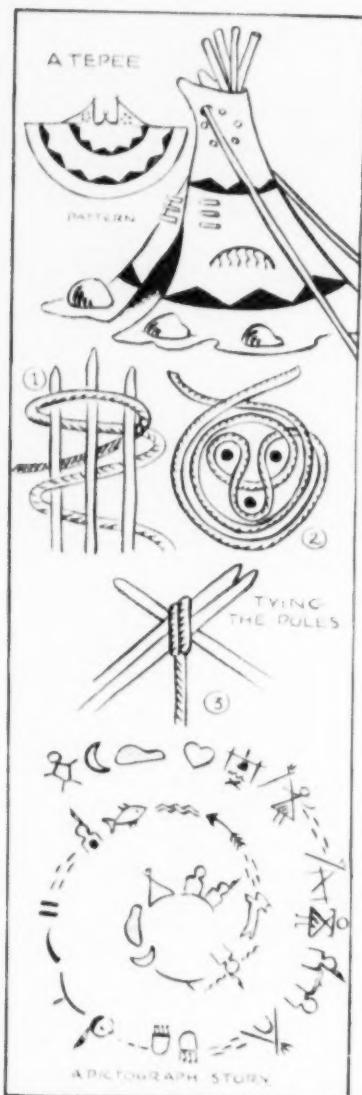
The making of the Plains Indian tepee proved to be a huge task, but one we could well be proud of when finished. The children brought four sheets to school. These were sewed together into one big sheet. Like the Indians, we made a sewing party of this work. A tepee was then cut in the form of a half-moon. At one end two smoke flaps were sewn. The outside of the tepee was decorated with paintings of animals, the stars, or other objects. Our tepee poles were about 8 feet tall and about 1 1/2 inches in diameter. When we set up our tepee we tied three of our poles together a few feet from the top, then we set the poles in a triangle. We spread the lower ends of the base poles wide apart, so there would be plenty of room inside the tepee. Then we leaned the other poles against the first ones, filling in the spaces between the base poles and wound our rope tightly around the whole bunch. Diagrams show how we tied the poles at the top. We left an open space for the door, between two of the poles on the east side of the tepee.

After all the poles were set up, the sheet tepee cover was put over them. Two small poles were used to raise the cover into place. They were left tied to the cover, and hung down by the door, so they could be used in regulating the opening at the top of the tepee, where the smoke from the fire was supposed to go out. We made a small, permanent fire with sticks and electric light bulb which we covered with red paper to give a soft glow.

The Pictograph Story

Here is a story written by one of the tepee family. It is told in the pictography of the Plains Indians. To read this story, which was written on a hide, the reader begins in the center and reads to the left, following the circular course to the end.

Interpretation of the Pictographic Story: A Big Chief and his Squaw lived happily in their tepee for many moons (years). One morning, about sunrise, Big Chief thought he heard a fox, so he took his bow and arrow and started out to find it. On his way he crossed a river where he saw a fish. He caught the fish and ate it. Then he made tracks (went on) still looking for the fox and he was gone two days. At noon the next day he saw a bear, so he took his bow and arrow and shot the bear and killed it. He carried it with him as he



went on. Soon he came to a tepee. When he looked inside it he found a man with the measles. He carried on a conversation with the brother of the sick man and heard that his squaw was in need of food, so he hurried home. He found his squaw very glad to see him and to hear he had bear meat. They cooked the bear and lived very happily in their tepee. After many moons a little baby boy was born to them. They named him Little Bear.

Plains Indians Marionettes

Before making the marionettes we did much studying of the characteristics of the Plains Indians. We learned that they were large people; that their noses and jaws were prominent and heavy. Their skins were dark and reddish in color. Men shaved heads at the sides, leaving a scalp lock in the middle as a gesture of defiance to any enemy. Hair ornaments were made of shells, feathers, fur, claws, etc. Feathered headdresses were worn for ceremonial occasions. Plains women usually parted and braided their long hair, but when they were in mourning, the women of most tribes cut their



Our Plains Indians visit their Navajo neighbors.



Right: After the hunt, plenty of food—a scene from our marionette show.



Below: Indians on the trail.



hair short. The clothing for both men and women was made of deer, antelope, or elk skins, like the shirts, leggings, and dresses worn in the Eastern woodlands. Indian moccasins differed from the forest Indian, they had stiff soles. Clothing was decorated in beadwork.

Muslin was used for the marionettes. Edith Ackley patterns were used but were enlarged to make the large Plains Indians. Clothing was made from discarded white kid gloves, chamois cloth purchased at the variety store, and bright felt material from scrap boxes from home. Black yarn was used for hair. For the scalp lock on the men we used pieces of fur. Faces were either painted on or were embroidered. The garments were decorated by beadwork. Moccasins were made from pieces of felt and had beadwork designs sewed on them. When finished, the puppets were strung simply, with the use of two tongue depressors.

A play culminated this activity, depicting the life and customs of the Plains Indians.



THE AIM: To develop knowledge and creative skills while retaining the fidelity of a regional Indian style.



BLACKFEET INDIANS

M. CAROLYN GILLETTE
Consultant in Art, Public Schools
Great Falls, Montana

WE CONSIDER ourselves unusually fortunate in this community because we dwell in the immediate vicinity of the former beautiful home of the Blackfeet. Also, we feel a prideful responsibility in our public schools in keeping alive the romantic tradition of a colorful race whose descendants may be met on our city streets almost daily.

Our ambition in developing this integrated art unit has been to make application of our various knowledges of media and technical skills with constant reference to fidelity of types of design, color, and utilitarian objects. It has been possible to accomplish our purpose because The Museum of the Plains Indians is only a few miles from our city, and the studio of the late Charles M. Russell, internationally known western artist and staunch friend of the Blackfeet, is in the heart of Great Falls.

Here, before a rough-hewn fireplace and a crackling blaze, our curator rolls back the years for our wide-eyed groups to the time of Indian encampments and the open range. Even the wee ones find joy in making notes and sketches of shields, tepees, costumes, and utilitarian objects, all of which were gifts to Mr. Russell from his Indian friends.

Immediately on our return to the classrooms we begin our group planning and proceed from here in the most democratic possible fashion. Someone will probably suggest a list of interesting activities as a practical outgrowth of our excursion. This might include the making of head-dresses, dolls, modeling of horses, travois, parfleche, and innumerable other objects which will ultimately be used in villages, dioramas, or murals.

The project takes off to a flying start with sketches being made in crayon, chalk, or any other suitable medium preliminary to the making of a ten- or twelve-foot mural about three feet wide. Individual color sketches are discussed, criticized, and checked for authenticity before a

composition is decided upon. A draft is then made in white chalk, unnecessary and confusing details eliminated; now, only time limitation and duty to other subject matter keeps our enthusiastic young artists from attempting to finish the enterprise in "one sitting."

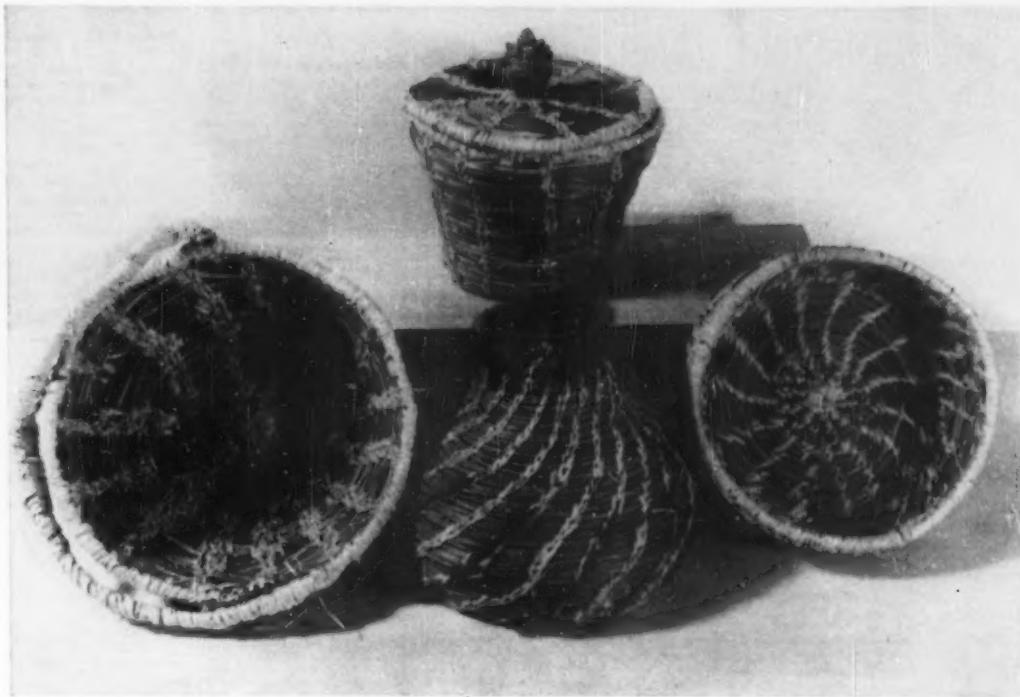
From this point the groups divide into committees, each one deciding upon the activity in which its members anticipate the greatest pleasure. We have found it both useful and gratifying to pay particular attention to scale, thus avoiding disappointment when we assemble individual pieces of work anticipating the grouping which, many times, creates an intriguing "museum atmosphere."

Pipestem-cleaner dolls make happy occupants for about twelve-inch tepees, while dolls of stovepipe wire about nine inches tall are comfortable in a tepee with poles measuring some thirty-six inches.

We differentiate between the Blackfeet and many other tribes by noting the following facts observed at the Russell Memorial:

1. Blackfeet tepee doors are oval and must be cut up far enough to allow one to step over the threshold. Tepees are fastened down with front pegs.
2. Tepees are generally ornamented with spots (Stars of Heaven) on the top including the smoke screen; again, spots (Flowers of the Prairie) are on a band around the bottom.
3. The Chief's tepee was designated by placement of his shield on a tripod near the door.
4. Smoke screens were closed in inclement weather by carrying the right support pole around the left of the tepee, and the left supporting pole around the right. These were made secure by pushing into the earth.
5. The skin skirts of the Blackfeet women had points with fringe on the bottom, probably to facilitate walking.

(Continued on page 7-a)



PINE NEEDLE BASKETS

PEARL C. DEGENHART

Arcata, California

THESE pine needle baskets were made by the students of Arcata High School after a study of Hupa Indian basketry. The Hupas are native to northern California and at one time the women of the tribe made basketry their principal occupation. The baskets were a necessary part of their daily living, being used for storage of food, burden baskets, dishes, and caps. Only a few of the old weavers are left. The young Indian girls now find the art too tedious.

One of the Indian weavers was persuaded to give a demonstration to the class. She told how she obtained her material from the country about her. When the sap was running she gathered hazel shoots. She peeled them by taking the butt of the twig in her mouth, clamping it between her teeth, and then pulling the twig out of its bark. The peeled hazel shoots were dried in the sun.

For twining materials she gathered the roots of the alder, willow, cottonwood, wild grape, or pine. For decoration she had gathered maidenhair fern when full grown, which gave a glossy black. For white she used bear grass gathered in late summer, and yellow from the oregon grape. She dyed some of her material a rich brown by chewing alder bark and drawing the strands through her mouth.

Her baskets were tightly and beautifully woven. She explained that the geometric patterns, made sometimes in one color, and sometimes broken by lines of another, had symbolic meanings, representing bear paws, rattlesnake noses, etc.

After her visit the members of the class thought that they would enjoy weaving a basket from native materials, too. But those that the Indian woman had used were too difficult to obtain, and the skill required to weave her type of basket a little beyond them.

It was suggested that they use the long needles of the ponderosa pine. One of the students who lives in the mountains volunteered to bring in enough for the class.

The fragrant, brown needles were soaked for an hour or so in water, then wrapped in a damp cloth to keep them in working condition. A simple chain stitch was used to bind the needles together. Raffia and yarn were used for binding materials.

From this project the students gained an appreciation for the almost lost art of the Hupa Indians. They learned something of the patience of the Indian weaver and they made something useful out of material common to their region.

FAR NORTH—THE ESKIMO



In school, everyone helps the one who is lost. The girl in the beaded coat has a fringe of beads at the shoulders which are trimmed with the incisors of caribou. The long strings of beads which hang behind indicate that she is childless. One string holds the square-cut tail of her coat in an upturned curl. When she becomes a mother the cut of her clothes will be changed and the coat tail rounded.

THE arts and crafts of the Padlemuit or Caribou Eskimo of the Hudson Bay region are not as highly developed as those of his far western cousins. Their adherence to basic necessity allows us even better insight into the meaning of indigenous arts. Warmth and food being the essential factor. The caribou supplies all. Clothing, of course, is this Eskimos' foremost art, as with so many Indians.

The art of beadwork upon native tanned skin is very popular but climatic conditions have also kept these people aware of the warmth and beauty of the fur side of the skin which is worn on the outside or reversed to the skin and beaded side as occasion demands. As seen below, the Padlemuit is an adept furrier, designing inset panels of light and dark pelts with great creative ability.



ESKIMO STRING FIGURES

LYN HARRINGTON

Toronto, Ontario, Canada

(Photography by Richard Harrington)

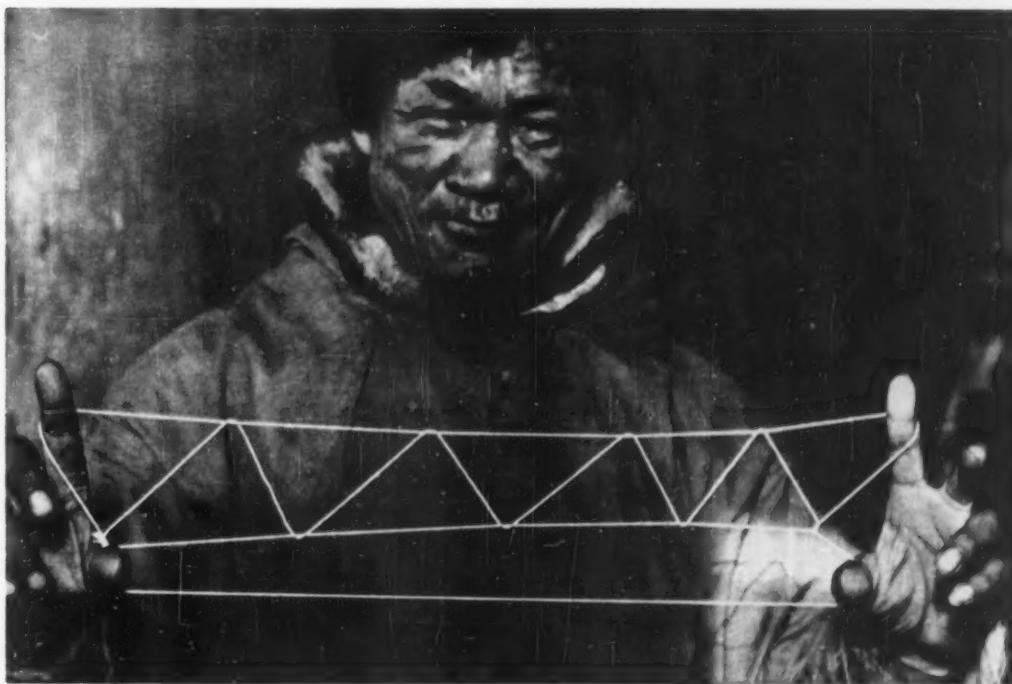
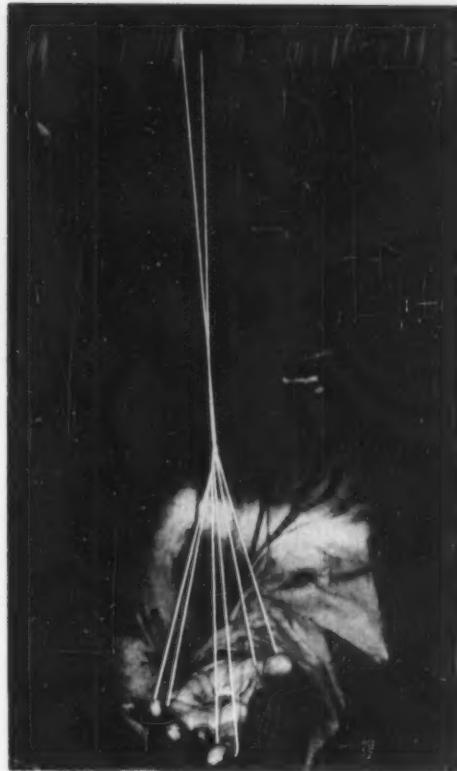
The Eskimo, Komok, broke the old-time taboo to make these string figures in winter. He is of the Padlemuit Eskimos in the region Northwest of Hudson Bay.

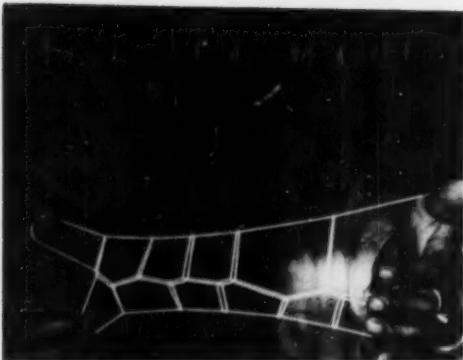
THE train had been halted a long time already, when word trickled back through the coaches that the washout ahead would hold us up another five hours. My seat-companion sighed. Then she reached into her handbag, and pulled out a circle of thick, green cord, perhaps a yard long in all, while I looked on mystified.

"Do you play cat's cradles?" I shook my head. "Well, it's a good way to pass the time when you haven't a book—or if you ever have to amuse children." As she spoke, her fingers were deftly hooking in and out of loops,

Right: Tupik, or tent. This figure is called the "fish spear" by Indians and South Sea Islanders.

Below is Kudeli flame. The flame burns on a wick at the edge of a dish containing melted seal oil or caribou fat.





Snowdrift. By moving this back and forth the impression is given of snowdrifts piling up and being cut down by wind.

making a series of complicated figures. "Watch the crab climb the tree." And sure enough, the loops slid upward toward the top of the parallel strings. "Here's an Eskimo igloo, and now you see two Eskimos running away, because they've seen a polar bear." And the string slid apart from her fingers. "We often use string figures in social studies. It's not exactly pictorial, but it is animated, and keeps the attention."

A lecturer from the Royal Ontario Museum, she carried exhibits to schools throughout the province. But most exhibits are static. The string is easy to carry, and can be adapted to any primitive people. And string figures, accompanied by a story, deepen the impression made by the other exhibits.

String games are by no means confined to children or "savages," I discovered. In Toronto the art is practiced by naturalists, archeologists, professors, and teachers. That bit of heavy, non-kinking string is standard equipment in many a dignified pocket. Many of its enthusiasts picked up the amusement while on some archeological "dig," to while away the time. Others became interested through research into games of all ages, or races, or a study of primitive people.

Some teachers carry the idea further, and use it to teach coordination, particularly in orthopedic work. As an amusement it has the added therapeutic value of interesting the patient, and the social effect of making him the center of attraction.

String games are of interest to archeologists because they indicate links between different tribes and races. Apparently string figures originated in southeastern Asia, and spread south and east into the islands of the Pacific, west and north into Siberia and Europe. String games are played by most primitive peoples, including the Melanesians, the Eskimos, and the Indians. Cat's cradles, a favorite English nursery game, probably reached the British Isles through sailors. But the games are known well up into the Hebrides.

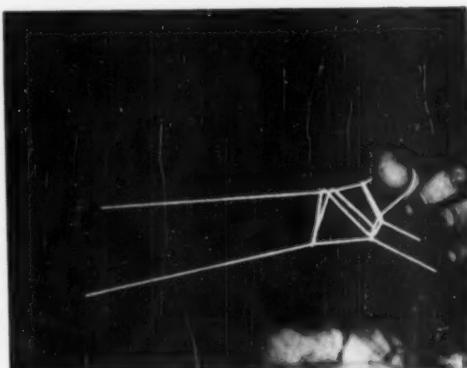
Scientists find a few figures are universal; several are made by widely separated races; but most are peculiar to definite localities. In Arctic regions, the drift has been from Siberia to Alaska, to the Mackenzie delta, to Coronation Gulf, and to Hudson Bay—therefore from west to east.

The Eskimos with their clever fingers have developed a large repertory of figures. Nothing could be more natural in the long, dim months of winter, than to pick up a seal-hide thong and toy with it. Primitive man has relatively few sedentary pastimes, and amongst the Eskimos, men, women, and children play the string games.

It is not quite universal, for in one area close to Hudson Bay, a taboo prohibits boys from playing cat's cradles, "because in later life their fingers may be entangled in the harpoon lines." But they are allowed to play when they are adults. In that same area the game is played when the sun is declining to the south "in order to catch the sun in the meshes of the string, and prevent his disappearance." If the string figures are made in the dark period, the spirit will be offended, and the string will become entangled in one's kayak or ice-hunting gear, and cause one to perish by choking or drowning.

But toward the west, the Eskimos have the opposite taboo. The game should never be played in the presence of the sun. Anthropologist Diamond Jenness tells of an old woman who showed him some figures, all the while muttering that she should really wait until winter. A little girl showed him another, only after closing the tent door firmly so that the sun could not see what she was doing. An old man bitterly reproached Jenness' guide, and blamed his string figures for the bad luck and blizzards of the previous winter.

Just as the taboos change, so do the names. The names usually indicate the meaning of the figures. In some instances, the word is untranslatable, and the figure defies explanation. Also, sometimes the figures refer to super-



Rabbit, to Komok. But the same figure is brown bear to some Eskimos and caribou to others. Antlers, or ears, at left thumb.

natural beings, or bogeymen—so, of course, cannot be representational.

Interpretations of the figures vary with local conditions. What is a rabbit here, is a caribou there, a mountain sheep elsewhere; and to others, a brown bear. The reindeer and sled of Siberian Eskimos becomes a man dragging a bearded seal, or a man with a beluga (whale), and (to the Eskimos of the barren lands) a snowknife. The names vary again with northern Indians, with Navajos, and with the people of the South Pacific.

The Eskimo method is somewhat different from that of Oceania, in the opening and in the fingers used. The Eskimo never uses his middle finger, if the index finger is available, for instance. But there is very little difference as to the complexity of the figures from the two regions, or their realistic interpretations. Also, the Eskimos are much more given to illustrating a narrative.

Indeed, the string games can be used to tell risqué stories! The Eskimo has a well-developed sense of the ridiculous. While anything but evil-minded, he is natural, and the stories may be crude from our point of view.

The Eskimos of Alaska have many traditions attached to their string figures. Many of them are accompanied by a special song or chant. This dies out toward the east, and is not found amongst the Copper Eskimos of Coronation Gulf.

In Alaska particularly, the Eskimos believed in a Spirit of Cat's Cradles. This invisible spirit often appeared as a misty presence if anyone played the game too much, they thought. His presence was heralded by a crackling sound, such as made by dry hides. If he appeared, and no action

were taken, every person present would be paralyzed and die. There is no record of such an event.

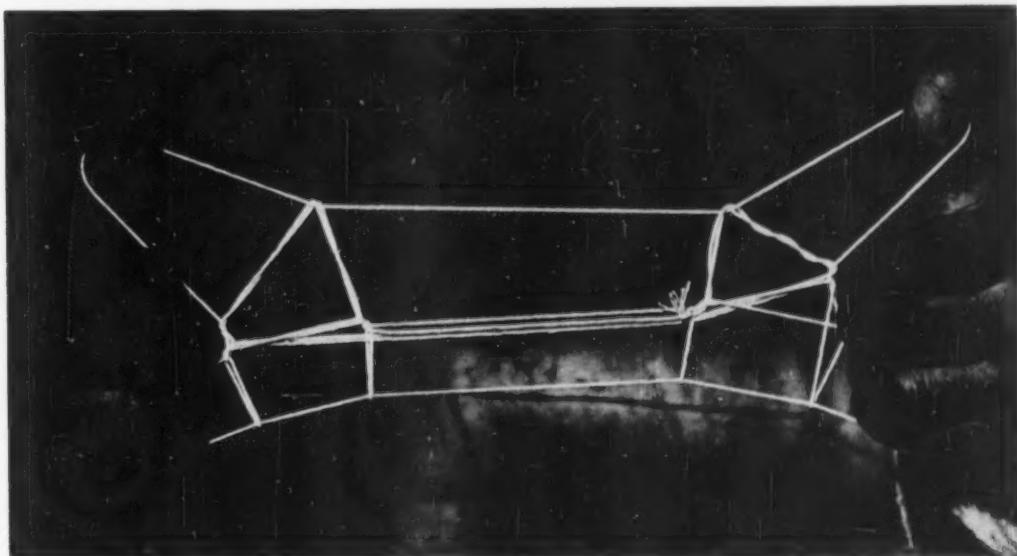
The spirit of string games had a peculiar habit—he played the game with his own intestines! (Invisible, of course.) One woman told of an evening in the igloo, where her little son was making string figures. The misty presence slipped in. Quickly the woman scolded, "There I told you you were playing string games too much." She snatched the thong out of the child's hand, and swiftly made "Opening A," the usual starting position. She did this three times, while chanting,

"I shall eat you,
I have raced you.
Off with you!"

She had the satisfaction of putting the spirit to rout, and thus saving herself and her son from death. A mere pretense of making the figures would serve the purpose, if no string were available.

This belief, like the seasonal taboos, has weakened with the influence of the white man. The game is now played at any time of the year. But the occasional reluctance of the Eskimos to make the string figures may be attributed to taboo, ignorance, or perhaps just shyness.

A good way to start such a session is the old one of doing it yourself, even if badly. Cat's cradles are simple, compared with the Eskimo figures, my husband learned to his embarrassment. But one anthropologist found a valuable use of even an elementary knowledge, when she landed on the Cannibal Islands. It was feared that she might find herself in a stew-pot, but instead she was discovered on the beach swapping string games with the natives.



Musk Ox.

INDIAN INFLUENCE

WEAVING INDIAN STYLE

MARTHA R. KNIGHT

Weaving Specialist
for the Division of
Special Education
Baltimore, Maryland



(Photographs by Mary J. Wise, Loch Raven, Maryland)

Above:
Weaving a belt
on a narrow,
primitive style
loom.



Handbags, rugs,
belts, hatbands,
hot-dish mats,
table mats and
aprons were
some of the
articles adapta-
ble to elemen-
tary grade
weaving which
employed basic
loom tech-
niques—some
forgotten and
some still used
by Indian
weavers today.

COLORFUL Indian life provided the impetus and varied background for a number of worth-while weaving activities in which my classroom and hobby group of the elementary grades were recently engaged.

The children gave an exhibition and demonstration for the Art Section of the Maryland State Teachers' Association held in Baltimore during November. They were also recently interviewed on a local television station and have exhibited samples of their work at the Baltimore Museums of Art, the Teachers College at Towson, Maryland, the Division of Special Education, and the regular Art Department of the Baltimore Public Schools.

The techniques used were the wrapped Indian method still used by the Nez Perce Indians of the north Middle-west; the finger weaving technique so old its origin is lost in antiquity—used by native Canadian Indians; the Indian tapestry technique—modified somewhat because of equipment and elementary pupils' abilities; and plain tabby weaving used by native Indian hand weavers everywhere in the western continent.

"Playing Indians" in this way has resulted in such worth-while experiences that the concomitant responses can never be adequately measured in terms of growing personality.

TEPEE WOYUTE

PETER PAGE
ALICE HALE, Art Instructor
Central High School
Grand Forks, North Dakota

LAST spring the school officials decided that our lunch room needed first aid. About the middle of summer our art director, Miss Alice Hale, and school secretaries Eleanor Blair and Lylis Lindroth, chose the color scheme of greens, red, and cream. Drapes for the many large windows have an interesting swirl design called "Undercurrent" in greens on a gray background. The cream brick walls, and hunter's green floor are complementary to the red top benches and kelly green tables which are topped with three Indian designs.

We students were informed late in the summer of the opportunity that was to come our way. This gave us time to consult the library and study up on Indian lore. By school time we had our designs drawn in color, all of them original. Paint can in hand and brush behind ear, we went to work during spare study hall periods.

In three weeks' time we stood back and looked over our finished product. This is what we saw: Thunderbirds, peace pipes, and other motifs, directly behind the counter. Higher up (not shown in the illustration), thunderbirds in black, cream, and red. On the wall running the length of the room (rectangular in shape) we painted similar designs in green, brown, red, yellow, blue, cream, and black. A border of colored bricks surrounds the room higher up on the wall. We disguised the ventilation shaft with a border of rising suns. At the end of the room, opposite the counter, is painted a mural. Two large



pillars, one at each end of the room, are painted as totem poles, with four Indian masks reaching from ceiling to floor.

Each of us now owns a merit medal for art, but this is only our first undertaking. The next objective is the School Recreation Room with the theme, "Modern Music." We hope the music will be as good as the digestion in Tepee Woyute.



INDIAN DESIGN SWEATERS

DOROTHY HANAN SIMMS
Emerson School, Flint, Michigan

THE study of Indian life has always been fascinating to students of junior high school age. When the art classes started lessons on designs based upon Indian arts and crafts, everyone was eager to learn about these practical and artistic craftsmen. Our files on Indian life were carefully sorted for material on Indian crafts which became the basis for our study.

Students made careful drawings of all kinds of costumes, homes, utensils, pottery, baskets, jewelry, and Indian designs. This, too, became reference material which was used in class and kept by each child for his personal art file.

The first creative work was a series of large pictures made on tagboard, 3 by 5 feet in size. These large "composite" pictures are always popular because "everybody gets into the act." Each child drew one large figure in costume doing some kind of craftwork. The individual figures were then arranged into a group which showed some particular things such as pottery making, weaving, blankets, making jewelry, or weaving baskets.

The arrangement of the figures is an excellent opportunity to teach good composition because the figures are not all the same size so they can be moved about on the large tagboard until the perspective and balance is satisfactory. Wax crayons are best for this kind of picture



A Northwest Indian motif of owls makes an all-over knit design.



Southwest Indian symbols were combined for the design of this sweater.

because they are brilliant in color where necessary but can easily be made dull and subdued in tone by cross-hatching with complementary colors with no danger of making a messy smear. When completed, the pictures were framed with natural wood molding. All the art students surveyed them with great satisfaction because each one had a definite part in making the picture a success.

Everyone was so anxious to put his information on Indian design to practical use. Since colorful sweaters are a part of every Michigan child's wardrobe, the idea of designing sweaters was met with enthusiastic approval by all. This problem of designing sweaters proved to be one of the most satisfying accomplishments of the semester. Students chose motifs from their sheets of pencil sketches of Indian designs and crafts and drew sweaters to suit themselves. Many color combinations were used but the most pleasing were those in black, white, and red.

Several of the girls were good knitters and with the help of a Norwegian knitting book, they figured out an easy way to enlarge the design for sweaters that would really fit. By using large sheets of paper marked off in one-quarter inch squares, and counting the stitches at the waistline of an old sweater, the design could be drawn in full size. The sleeves were done separately, in the same way, by counting the stitches at the wrist. The knitter counted the stitches by using one check for each stitch. There are many sweaters in the process of construction and if the student's skill in knitting coincides with the excellence of their designs, there will be many boys and girls proudly wearing their own original "Indian" sweaters.

A Design Lesson from the Mimbres

(Continued from page 305)

3. Creative Development. The Mimbres is an example of many primitive creative peoples who have left a legacy of art which can inspire children to produce effective decorative design.

How can the teacher proceed to make this decorative art of value to grade children?

1. Visual Education. To display designs, let the teacher have some of them made into lantern slides, or have prints mounted on cards for the school postcard lantern, or have large drawings made on the blackboard or, better for preservation and re-use, on large cards, perhaps hinged with card, for convenience in setting up and storing.

2. Creative Procedure. As to the pupils' creative work, the idea is, not for them to copy the Mimbres designs, but rather, for them to work in the manner of these primitive artists who took ideas from their own environment. Since children love animals and other living things, let them also use forms of immediate interest in their own surroundings, freely simplifying shapes—as making silhouettes—of the dog, cat, fish, insect as did the Mimbres.

The young artists, having seen the geometric motifs exhibited in their various arrangements, can then originate their own geometric shapes for ornamentation of their own life forms. With elementary school children, this problem is furthered in interest if they can from the start have a motivation for design such as ornamentation of such chosen crafts as booklet covers, tiles, mats, even masks, projects needing decoration for current use.

"A set of plates (from which the illustrations with this article were taken) titled, "The Swartz Ruin" (Mimbres) by H. S. and C. B. Cosgrave, Vol. XV, No. 1, can be obtained at Harvard University, Peabody Museum, Cambridge, Mass.

Blackfeet Indians

(Continued from page 316)

6. Decorative beading on a woman's costume was from sleeve to sleeve across the chest, and a band was beaded about six inches from the fringed and pointed bottom of the skirt. The man's costume consisted of a skin "shirt" beaded in bands over the shoulders and down each sleeve; and trousers were beaded and fringed down the outside of the legs.

7. Ceremonial headdresses consisted of a cloth headband to which was attached another piece of material extending nearly to the knees. Natural eagle feathers were fastened to the cloth in a standing position around the head and flattened down the back. During the dance, the piece attached to the headband flowed freely with the rhythm of the tom-toms.

8. The parfache, or small case used when traveling, was decorated with a definite type of design made up of rectangles, squares, and triangles.

9. Most shields were ornamented with painted designs and eagle feathers; they were carried long after the white man entered the Indians' territory with his guns.

10. Bullboots—round and bowl shaped, stretched over willow branches—were used by the Blackfeet in place of the canoe of many tribes.

11. Little violet and green was used by these Indians.

With these few facts, boundless enthusiasm, and one of our most delightful excursions of the year, we pay tribute to Our Good Friends, the Blackfeet.

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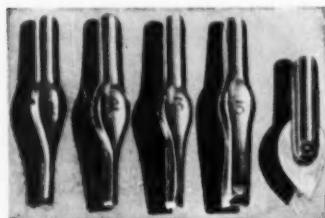


The above linoleum print by Richard Kinney, Age 16,
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(Continued from Cover 2)

Perspective Drawing, Freehand and Mechanical by Joseph William Hull. University of California Press, Berkeley, California. 138 pages. Size, 11 by 8½ inches. Price, \$3.75. Paper bound.

In this book the author covers his subject with ease and authority. To help the student master perspective more easily and quickly, this book is divided into two sections. The first part encourages the student to do freehand drawing, gaining skill and knowledge of the principles of perspective as he progresses. Many illustrations of freehand drawing, covering this phase of the book, motivate the text material.

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For your copy of this book, write to Creative Hands Bookshop, 114 Printers Building, Worcester 8, Massachusetts.

* * *

Picture and Pattern Making by Children, authored by R. R. Tomlinson, prominent English art educator. Published by Studio-Crowell. 144 pages. Size, 9 by 11 inches. Price, \$6.00.

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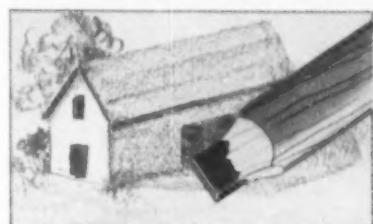
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(Continued from page 4-a)

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